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CHINESE & JAPANESE SECTION

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CATALOGUE

OF

MAGNIFICENT COLLECTION

OF

Antique Carvings and things Buddhistic

FROM

TEMPLES AND PALACES

OF

JAPAN AND CHINA,

To be Sold at Public Auction

ON

Thursday, Friday and Saturday Afternoons,

February 5, 6 and 7, at 2.30 o'clock,

IN THE

Fifth Avenue Art Galleries,

366 Fifth Ave., near Thirty-fourth St.,

NEW YORK.

Free Exhibition Tuesday and Wednesday, February 3d and 4th.

James P. Silo, Auctioneer.

LIBRARY OF THE
METROPOLITAN MUSEUM OF ART.
No. 12427
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NOTE.

Being the recognized collectors and dealers of Fine Arts in Japan, Messrs. Yamanaka & Co., of Osaka, were requested by their friend, Mr. Hirase, to dispose of his entire collection, the most of which he accumulated during the early part of Meiji, when Japan was greatly disturbed by foreign as well as domestic troubles.

Celebrated temples and palaces were in a state of great confusion and rare objects of art dismantled and sold.

The collection consists of carvings and Buddhistic objects of great merit; works of famous ancient sculptors such as Unkei, Tankei, Hidari Jingoro, Ota Yosuke, Mizuma Sagaminokami, Taniguchi Gonnokami, who are very well represented.

To this Messrs. Yamanaka & Co. added a part of a collection of antique carvings of China which was secured in Pekin by Mr. Sadajiro Yamanaka soon after the Boxers trouble.

Owing to the scarcity of room, only the best part of Mr. Hirase's collection was selected for exhibition and sale in New York.

Necessary description of each article is herein briefly stated.

In addition to the Catalogue, Messrs. Yamanaka & Co. have published a short history of ancient architecture and sculpture of Japan.

Conditions of Sale.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit of at least 25 per cent., or the whole of the purchase money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and risk, within 24 hours after the conclusion of the Sale, and the remainder of the purchase money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the Lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the Purchaser.

4. No checks received unless certified.

5. The sale of any Article is not to be set aside on account of any error in the description or imperfection, and no warranty whatever is made. All articles are sold just as they are, without recourse.

6. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the sale.

7. No claims allowed after the removal of goods.

8. Our record of sales in all cases final.

9. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public on private Sale, without further notice, and the deficiency (if any) attending such re-sale, shall be made good by the defaulter at this Sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he think fit.

JAMES P. SILO, *Auctioneer.*

CATALOGUE.

First Day's Sale.

1. Old Temple Carving.

A stork standing in a lotus pond; used as wall decoration in a temple at Nikko; treated with rich colors; date, about 1800.
Height, 21 inches; width, 15 inches.

2. Old Wood Carving.

A remnant from a temple; a winged dragon in its flying position skilfully carved and decoratively colored; date, about 1800.
Height, 11 inches; width, 24 inches.

3. Old Temple Ramma.

Howo bird spreading its tail feathers, and kiri leaves; perforated and in relief; beautified in gold; date, about 1750.
Height, 16½ inches; width, 25 inches.

4. Part of Old Ramma.

Falcon perching on pine tree; pierced and carved; soft greyish color effect; date, about 1800. Height, 8 in.; width, 35 in.

5. Old Wood Carving.

Leaf of kiri carved and tinted in green and gold on both sides; from famous Momoyama palace, which was built by Hideyoshi; date, about 1600.

Height, 19 inches; width, 25 inches.

6. Old Remnant of Temple.

Dragon emerging from sea; boldly pierced and carefully carved; slightly tinted; once decorated front of the main building of a temple; highly decorative; date, about 1800.

Height, 13 inches; width, 31 inches.

7. Old Remnant of Temple.

Coiled dragon vigorously carved; superb rich pigments subdued by age; "Tinted by Takeda Kamon, January of the 15th year of Bunka" (1818) written on bottom; it is customary that old temple carvings should be recolored once in so many years, hence the carving itself is generally much older; similar carving in Nikko suspended once between two front beams of a temple; very rare; date, about 1750.

Height, 11 inches; width, 28 inches.

8. Old Wood Carving.

Taken from temple Zojo; graceful archaic

design beautifully carved in relief; tinted with charming pigments; delightful effect; hida keyaki wood; date, about 1750.

Height, 11 inches; width, 35 inches.

9. Old Wood Carving.

Sacred howo bird; excellent specimen of ancient wood carvings; graceful and animated work of Yecchu Bansho, a renowned sculptor; natural color of costly yoshino cedar; date, about 1700.

Height, 7 inches; width, 29 inches.

10. Part of Ramma in a Shrine.

Subject taken from forty-seven Ronins; treated with primitive colors; date, about 1800. Height, 5 in.; width, 27 in.

11. Old Tea Room Ramma.

Profuse peonies elaborately perforated and carved; brought from temple Hongwanji; extremely artistic; the most pleasing colors; date, about 1750. Height, 12 in.; width, 36 in.

12. Remnant of a Temple.

Onaga bird and plum blossoms; bold and broad carving; highly decorated in splendid pigments; date, about 1800.

Height, 7½ inches; width, 19 inches.

13. Old Wood Carving.

Wall decoration used in a temple; wonderful carving of a Chinese warrior by a waterfall; richly treated in colors; signed "Katsumasa," a grandson of Hidari Jingoro; very interesting; date, about 1730.

Height, 23 inches; width, 24 inches.

14. Remnant of a Palace.

Decorative chrysanthemums artistically carved in relief by the celebrated artist Hida Takumi; from an entrance gate of old Imperial palace, which was burnt down in time of Shogun Tsunayoshi (1708); signed on reverse side; natural color of owari keyaki wood; one of the best specimens of small carvings in the collection; date, about 1600.

Height, 7 inches; width, 29 inches.

15. Old Carving.

Perforated work of a child trying to capture a dragon fly; tinted in a few colors; from a Shinto temple in the country; date, about 1800. Height, 17 in.; width, 8 in.

16. Old Carving.

Mate to above. A child on bridge looking at a dragon fly in the carving of No. 15.

17. Old Temple Carving.

Storks and a pine tree beautifully pierced and carved; quiet color effect; date, about 1800.

Height, 12 inches; width, 35 inches.

18. Old Wood Carving.

Onaga bird and plum blossoms chiselled out of hida keyaki wood by Tamura Ihachi, a noted sculptor of Yecchu province; signed; date, about 1820.

Height, 9 inches; width, 15 inches.

19. Old Temple Panel.

Elaborate carving of dog foos in peony garden; splendidly gilded; border of cloud design; once suspended in temple Roku-Jizo, Uji; presented by Ashida Hanyemon; written on reverse side; date, about 1800.

Height, 22 inches; width, 34 inches.

20. Old Tea Room Ramma.

Kiso keyaki wood; pierced work of plum blossoms; after the design of Korin, a famous designer; natural color; date, about 1830.

Height, 16 inches; width, 48 inches.

21. Old Temple Panel.

From a Shinto temple, where it was fitted in a space by entrance door; design of plum and bamboo in high relief and richly colored; date, about 1730.

Height, 38 inches; width, 10 inches.

22. Old Temple Panel.

Mate to above.

23. Old Wood Carving.

Dog foo vigorously carved on one side and a peony on the other; very interesting specimen; richly colored; date, about 1750.

Height, 9 inches; width, 19 inches.

24. Old Shrine.

Statuette of Senju Kwannon sitting on a lotus flower over rocks; this beautiful carving attributed to Jokei; inside beautified in gold; date, about 1700.

Height, 15 inches; width, 13 inches.

25. Old Wood Carving.

Front piece of a shrine; dainty carving of chrysanthemum; finished in gold; unique shape; date, about 1800.

Height, 18 inches; width, 17½ inches.

26. Old Wooden Mask.

Worn by sacred dancers of Buddhistic temples; splendid example of antique masks; from Nara; date, about 1550.

Height, 13 inches.

27. Old Wooden Mask.

For decorative purpose; this mask of Tengu from a private collection; beautiful coloring; carved by Yamato Naomori, a noted sculptor of sixteenth century.

Height, 10 inches.

28. Old Wooden Mask.

Smiling face; excellent carving; very interesting; date, about 1550.

Height, 12 inches.

29. Old Wooden Mask.

Devil; grand Negoro lacquering, partly defaced on account of its age; good expression; taken from temple Todaiji; date, about 1650. Height, 14 inches.

30. Old Wooden Mask.

Carved by Yeiman, a great mask carver; date, about 1710. Height, 8 inches.

31. Old Wood Carving.

Standing horse with movable head; ridden by children of a certain Daimio; costly hida keyaki wood; date, about 1800.

Height, 31 inches; length, 20 inches.

32. Old Tea Room Ramma.

Rabbit leaping over tossing waves; pierced and carved on both sides; slightly tinted; border of flower tendrils highly decorated; date, about 1780.

Height, 16 inches; width, 47 inches.

33. Old Temple Ramma.

Dragon hovering about clouds; perforated and carved in high relief; very rich coloring; carved by Seibei; date, about 1710. Height, 8 in.; width, 30 in.

34. Old Ramma.

Beautiful work of peacock and peonies; quiet rich lacquers; highly decorative; date, about 1800. Height, 13 in.; width, 70 in.

35. Old Wood Carving.

Two dragons facing each other; bold and broad work; animating expression of dra-

gon's face; faded pigments give delightful effect; by Ota Yosuke; date, about 1680.
Height, 8 inches; width, 34 inches.

36. Old Temple Ramma.

Bird perching on a plum tree beautifully blooming; painted in colors and gold; date, about 1800. Height, 12 in.; width, 36 in.

37. Old Bronze Incense Burner.

Most graceful shape; engraved petal design; long handle; date, about 1700.
Height, 4 inches; width, 13 inches.

38. Old Temple Ramma.

Tumultuous waves elaborately carved and finished in gold; date, about 1780.
Height, 15 inches; width, 37 inches.

39. Old Temple Panel.

Jizo standing on lotus over clouds; raised work on gold background; date, about 1830.
Height, 20 inches; width, 7½ inches.

40. Old Temple Panel.

Mate to above.

41. Four Old Temple Senbon Shoji.

Costly fret work beautifully gilded; lining of sha with design of kiri and chrysanthemum; were used in interior of Buddhistic temple Nishi Hongwanji; date, about 1820.

Height, 70 inches; width, 15 inches.

42. Old Temple Statuette.

Bishamon standing with sceptre and shari-to on palms of Benten's hands; two devils under Bishamon's feet; splendid gilding and minute decoration in rich pigments subdued by age; most charming and reposeful color effect; the artist, Koun, was a priest and relative of Unkei; secured from the Sai-to Temple, Nara; one of the best and most valuable Buddhistic statuettes in the collection; exceedingly rare; fourteenth century.

Height, 29 inches; width, 13 inches.

43. Old Ramma.

Chickens in flower garden perforated and carved; decorated in beautiful shades of lacquer; date, about 1800.

Height, 13 inches; width, 70 inches.

44. Old Temple Hanging Brass Lantern.

Open work of Japanese coins and leaf tendrils ; engraved are " Contributor, Aoki Goroyemon, Feb. 23 the 1st year of Keian " (1648) ; Aoki Goroyemon was a relative of Sanada Yukimura, famous warrior connected with the fall of Osaka Castle (1615) ; taken from temple Koyasan ; very interesting. Height, 16 inches.

45. Old Temple Ramma.

Coiled dragon amidst clouds boldly pierced and artistically carved in high relief ; harmonious combination of superb pigments somewhat softened on account of long exposure in open air ; special attention is here called to the wonderful carving of the dragon ; the artist, Yoshi Shige Gorosaku, worked for Prince Mayeda, and this ramma adorned Tentokuin of Kaga, the family temple of the prince; highly decorative ; date, about 1650. Height, 23 in.; width, 50 in.

46. Pair Wood Carvings.

Sitting dog foos ; found in front of a Shinto shrine ; the most of once splendid pigments are lost by age, but gilding is yet visible ; rare ; date, about 1650.

Height, 10 inches.

47. Pair Old Hana Sara.

Chrysanthemum in centre; Tokugawa crests intersected with leaf tendrils on border; beautifully perforated work throughout; used once for cut flowers in temple Hongwanji; silk cords attached to rings; date, about 1750. Diameter, 11 inches.

48. Old Tea Room Ramma.

Howo bird and peonies pierced and carved in high relief; by Hidari Katsumasa, a grandson of Jingoro; natural color of costly yoshino cedar; date, about 1730.

Height, 13 inches; width, 53 inches.

49. Old Tea Room Ramma.

Simple and artistic work of pierced design; two fans floating on charming stream of water; design on the fans painted by Kano Sanraku (1620); brought from temple Shogoin, Kioto; fine Satsuma cedar; one of the most delicate and artistic rammas in the collection; very rare.

Height, 15 inches; width, 73 inches.

50. Old Tea Room Ramma.

Mate to above.

51. Four Old Temple Fusuma.

The beach of Suma, painted by Kano Yeino for temple Mioshinji; superb gold leaf background; date, about 1700.

Height, 68 inches; width, 29 inches.

52. Old Temple Ramma.

Tiger in a bamboo bush, chiselled out by Hasegawa Icchosai, of kiso hinoki wood; roughly and at same time vigorously pierced and carved; came from the drawing room of Kotokuin in temple Koyasan; date, about 1800.

Height, 22 inches; width, 61 inches.

53. Old Temple Statuette.

One of twelve deities of Zodiac representing the serpent; marvelous work of Tankei, the great sculptor of thirteenth century; the stand was, however, replaced not long since; came from temple Kofukuji, Nara; this statuette is well known all over Japan, and the collector Hirase could easily find ready purchasers there, but he preferred to send it to New York; great opportunity for art collectors. Height, 18 inches.

54. Remnant of Temple.

Descending dragon carved out of solid keyaki wood; one of the master works of Suwa Washiro; taken from a side of hinged door at temple Uyeno; slightly tinted; date, about 1750. Height, 43 in.; width, 8 in.

55. Remnant of Temple.

Mate to above. Ascending dragon.

56. Old Temple Ramma.

Playful dog foo in peony garden; elaborately carved in high relief and fearlessly pierced; background and carvings are finished in superb gold; formerly embellished a room called "Howo" in the Nagoya Castle; the artist, Murakami Issai, a resident of Nagoya, worked for Prince Tokugawa; date, about 1620.

Height, 16 inches; width, 38 inches.

57. Old Temple Panel.

Sacred lotus flowers designed by Sotatsu, the great master of art of seventeenth century, which was carried out in costly Mitsuda lacquers by Hanzan, the intimate friend of the designer. Sotatsu decorated his room in the temple Daigoji with his own designs

throughout, where this panel was also kept; charming background of beautifully grained Satsuma cedar blends with the richly painted lotus; a few in existence; date, 1700. Height, 55 in.; width, 23 in.

58. Old Wood Carving.

Dragon hovering about clouds beautified with superb green, red and blue; date, about 1700. Height, 8 in.; width, 29 in.

59. Old Temple Ramma.

Pheasant perching on camelia japonica tree; pierced and carved in high relief; overlaid with splendid gold; attributed to Yoshimura Ichiwo, of Nara, who flourished in the latter part of sixteenth century; found in temple Yakushi; date, sixteenth century.

Height, 21 inches; width, 64 inches.

60. Old Temple Drum.

Highly decorated design of dog foo and peony on both sides; handsomely hammered brass work on top of circular frame; daintily painted in Mitsuda lacquer with leaf tendrils; date, about 1800.

Height, 48 inches; width, 26 inches.

61. Old Temple Stand.

Elaborate carving of dog foos in peony garden in front; howo bird carved on side panels; gracefully curved supporters, all beautified in superb gold; splendid mirror black (Roiro) lacquer on top; by Genshun; date, about 1630.

Dimensions, 16 x 19 x 45 inches.

62. Old Temple Stand.

Decorative design of howo birds among chrysanthemums profusely carved on upper front panel; dainty plum blossoms charmingly carved in narrow panel below; elaborate design of upper front panel is repeated on the base; side panels are ornated with carvings of iris and peony respectively; two conventional leaves tinted green are fitted on front upper corners; all finished in gold, which almost lost its brilliancy by age and long exposure in incense smoke in the temple; mounted with costly brass works beautifully hammered; came from Tokoin of temple Koyasan; by Mutsumura Zuigan and presented by Daimio of Koriyama to the temple; superb specimen of antique stand; date, about 1650.

Dimensions, 20 x 21 x 54 inches.

63. Old Temple Kiokuroku.

Grand shu red lacquer; gilded back panel decorated with Inazuma design; mounted with handsomely hammered brass works; peony in medallion daintly painted on the leather, which is a crest of Nishi Hongwanji temple; chair for a high priest; date, about 1850. Height, 41 in.; width, 33 in.

64. Old Temple Kiokuroku.

Mate to above; similar design except the crest is wisteria.

65. Old Temple Stand.

Pierced panel of peonies with a kiri leaf boldly carved; natural color of keyaki wood; mounted with artistically engraved brass works; brought from Kenchoji temple; the artist was Takemura Shogetsu; date, about 1650. Dimensions, 12 x 15 x 33 inches.

66. Remnant of Temple.

Head of Chinese mythical animal vigorously carved of kiso keyaki wood by Hidari Soshin, a son of the famous Jingoro; taken from upper part of temple columns; natural color; greatly weather beaten; signed; very rare; date, about 1650.

Height, 11 inches; width 19 inches.

67. Remnant of Temple.

Mate to above.

68. Pair Dog Foos.

Sitting position; brought from Shinto temple in country; natural color of yoshino cedar; date, about 1850. Height, 12 in.

69. Remnant of Temple.

Animating carving of dog foo wonderfully executed of owari keyaki wood by Shobei; formerly in temple Isshinden, Province of Ise; signed; one of a few of the best carvings of dog foo in the collection; date, about 1750. Height, 10 in.; width, 17 in.

70. Remnant of Temple.

Mate to above.

71. Remnant of Temple.

Both sides equally carved and skilfully perforated, showing the genius of the sculptor, Mizuma Sagaminokami, who worked for noble families in Kioto, and this carving came from one of the palaces; peony flowers slightly tinted; extremely interesting; date, about 1650. Height, 13 in.; width, 55 in.

72. Remnant of Temple.

Mate to above.

73. Old Wood Carving.

Head of dog foo carved of keyaki wood; once adorned upper part of a Buddhistic temple; carved by Suwa Wahei; date, about 1750. Height, 12 inches.

74. Old Wood Carving.

Mate to above.

75. Old Temple Ramma.

Subject taken from Chinese story. Once upon a time father and son went together into a forest and encountered all of a sudden a tiger. The son sent his father to a place of safety and went toward the tiger to sacrifice himself for his father's sake. The tiger, touched with the feeling of the obedient son, went away, leaving him unharmed. The design of peony looks out of place in connection with the story, but artist inserted it, it being a crest of Hongwanji temple, where the contributor sent the carving to; subdued effect of rich pigments, produced by age, is most exquisite and charming; date, about 1650. Height, 21 in.; width, 59 in.

76. Old Temple Ramma.

Narrow in size; graceful sweep of howo's tail feathers is the most decorative; richly treated with grand colors; date, about 1750.

Height, 9 inches; width, 66 inches.

77. Old Tea Room Panel.

A dove soaring over a bridge; the bird is made of porcelain and inlaid on beautifully grained yoshino cedar; a pine tree is suggested, having a few branches painted on top; shu red railings and a post on the lower corner; designed and executed by the famous Ritsuo, whose works are widely collected by art connoiseurs all over the world; very rare; date, about 1700.

Height, 29 inches; width, 22 inches.

78. Old Temple Drum.

Highly decorative designs of howo and dragon richly painted on leathers overlaid with silver; date, about 1800.

Diameter, 19 inches.

79. Old Ramma.

Fine work of various birds, flowers and serpent; beautifully perforated; hiaku jikko wood; date, about 1800.

Height, 19 inches; width, 38 inches.

80. Old Temple Wooden Screen.

Profusely painted are sacred lotus flowers of white and red and large leaves of rich green ; costly Satsuma cedar ; designed by Sotatsu, and was carried out by his friend Hanzan ; reverse side has painting of camelia japonica; formerly doors in Daigoji temple ; collector Hirase made them into a screen ; date, about 1700.

Height, 68 inches; width, 39 inches.

81. Old Temple Box.

Oblong shape ; raised carving of chrysanthemums throughout; costly persimmon wood; once possessed by Prince Mayeda ; very interesting ; date, about 1820.

Dimensions, 9 x 6 x 20 inches.

82. Old Shrine Ramma.

Chinese life beautifully portrayed in pierced and carved work ; tinted in lovely colors and superb gold ; of one solid piece of Aizu box wood ; date, about 1820.

Height, 7 inches ; width, 30 inches.

83. Old Temple Ramma.

Raised carving of dog foos in peony garden treated with rich pigments, which are subdued by age ; background of charming

pinkish red with green stripes ; borders of reserves are splendidly gilded ; brought from Chiwonin ; artist, Dokiu ; date, about 1750.

Height, 18 inches ; width, 68 inches.

84. Old Tea Room Ramma.

Sailing boats over tossing waves ; designed by Morikage and pierced by Nishi Doan ; artistic feeling is shown on this simple but difficult work ; date, about 1650.

Height, 19 inches ; width, 69 inches.

85. Old Temple Ramma.

Dog foo in peony garden ; elaborate design pierced and carved in strong and vigorous manner ; beautified in splendid gold ; carved by Murakami Issai, of Nagoya ; came from Nagoya Castle ; date, about 1620.

Height, 33 inches ; width, 63 inches.

86. Old Temple Ramma.

Subject from Chinese story ; perforated and carved ; date, about 1750.

Height, 12 inches; width, 46 inches.

87. Old Wood Carving.

Sitting dog foo on a stand ; beautifully carved and decorated with superb gold, blue and red ; the stand with gold and green ;

formerly kept in Shinto temple of Gion; date, about 1750. Height, 18 inches.

88. Old Wood Carving.

Mate to above; has superb green pigment instead of blue.

89. Old Ramma.

Rakans with tiger and dragon elabarately carved and richly colored; reverse side has design of pine and clouds; by Matsundo; date, about 1800.

Height, 23 inches; width, 83 inches.

90. Four Old Temple Shoji.

Beautiful fret work overlaid with gold; lined with sha having design of kiri; a crest of Nishi Hongwanji temple; date, about 1850. Height, 18 in.; width, 55 in.

91. Pair Old Keman.

Splendidly pierced and beautifully engraved lotus; hammered brass work suspended from the keman; once brilliant gilding darkened by age and incense smoke; from the shrine of Prince Tokugawa Iyemitsu in the temple of Koyasan; date, about 1750. Height, 41 in.; width, 24 in.

92. Old Screen.

Six folds; painting of cherry, bamboo, peony and asahi bird; by Kano Sanraku, the great artist of Kano school; formerly in the palace of Prince Matsudaria; a choice screen in the collection; date, about 1620.

Height, 64½ inches; width, 26 inches.

93. Old Screen.

Two folds; dainty design of chrysanthemums in various colors, painted by Tosa Mitsunori; silver background tarnished on account of age and its gold also subdued; brought from a tea room of Zurakuin palace, built by Hideyoshi; date, about 1600.

Height, 30½ inches; width, 37½ inches.

94. Old Screen.

Two folds; came from a tea room of Mr. Sakai; gold and silver background decorated with beautiful chrysanthemum painted by Suzuki Kiichi; date, about 1850.

Height, 28 inches; width, 35 inches.

95. Old Temple Statuette.

Seishi bosatsu standing on sacred lotus; the attitude of the bosatsu signifies saving

multitudes of people from sins; very delicate carving glorified in gold; came from temple Honnoji; date, about 1750.

Height, 25 inches.

96. Old Temple Statuette.

Kwannon bosatsu on sacred lotus; the hands of the bosatsu mean "Yenman," that is, her mercy is spread all over the world; superb gilding; from same temple as No. 95; date, about 1750. Height, 25 in.

97. Old Temple Statuette.

Seitaka; beautifully painted; robe gracefully draped; date, about 1700.

Height, 20 inches.

98. Old Temple Statuette.

Kongara; highly decorated; happy expression; date, about 1700.

Height, 20 inches.

99. Remnant of Temple.

Sacred box for robes of priests; covered with beautifully chased brass mounted with metals highly carved and engraved.

Height, 4 in.; width, 14½ in.

100. Old Palace Ramma.

Grand execution of wonderfully designed carving; stork perching on a branch of pine tree; vigorously carved in high relief and boldly pierced; treated with beautiful colors; formerly adorned Katsura palace; carved by Taniguchi Gonnokami; date, about 1750.

Height, 30 inches; width, 72 inches.

101. Old Palace Ramma.

Mate to above.

102. Old Temple Hanging Lantern.

Hexagonal form; six metal bells suspended from the roof; pierced work of a stag in maple forest beautifully gilded; roof and base are of iron; from Itsukushima temple; date, about 1700. Height, 32 in.

103. Old Hanging Lantern.

Extremely artistic work; four cornered; various floral designs perforated on panels; from a garden of private tea master; date, about 1750. Height, 22 inches.

104. Old Hanging Bronze Lantern.

Design of lotus and grasshopper artistically carved and perforated; came from a Buddhistic temple in Nara; date, about 1800. Height, 19 inches.

No. 108.

105. Pair Old Wood Carvings.

Statuettes of Niwo; generally found on both sides of a Buddhistic temple gate. Niwo are not exactly Buddhistic, as they were the most worshipped deities of a religion which existed in India before Buddhism, but later were adopted as gate tenders; date, about 1800. Height, 50 inches.

106. Two Old Temple Fusuma.

Handsome design of lotus pond with storks decorated in costly Mitsuda lacquers; yoshino cedar; originally used in Daitokuji temple; very rare; date, about 1750.

Height, 69 inches; width, 39 inches.

107. Old Temple Door.

Gold pheasant and bamboo; painted by Kano school on beautifully grained koya cedar; taken from temple Koyasan, where it was used on passageway from reception room to the piazza; date, about 1750.

Height, 68 inches; width, 37 inches.

108. Old Temple Kayerumata.

Bunch of plum blossoms vigorously carved and treated with rich pigments of pink and yellow; charming bit of art carving; once

decorated the space between two beams of a temple; carved by Mitsutada; signed; very rare; date, about 1700.

Height, 12 inches; width, 30 inches.

109. Old Temple Tengai.

Suspended from ceiling over the statuette of Buddha; handsomely decorated in gorgeous tints with design of sacred lotus and holy clouds; from the tengai, Yoraku, the beautiful ornaments were suspended; fine specimen of tengai in the collection; secured from temple Hanniaji; highly decorative; date, about 1650.

Length, 71 inches; breadth, 36 inches.

110. Old Wood Carving.

Coiled dragon carefully chiselled out and lacquered; came from Donkokaku; date, about 1750.

Height, 12 inches; width, 34 inches.

111. Old Temple Kayerumata.

Two Chinese in conversation carved in high relief; beautified in superb pigments; date, about 1750.

Height, 15 inches; width, 34 inches.

112. Old Temple Ramma.

Centre panel is carved in relief, with holy clouds; on round space is written Daitokuji temple; beautiful fret work gilded and lined with figured sha; very interesting; centre panel; date, about 1400.

Height, 21 inches; width, 51 inches.

113. Remnant of Temple.

Graceful peonies boldly carved of costly yoshino cedar, carved by Hidari Jingoro, the most widely known sculptor of early sixteenth century; came from Kotokuin, one of the temples at Koyasan; exceedingly rare. Height, 12 in.; width, 43 in.

114. Old Wooden Panel.

Raised work of Daikoku, God of wealth, and turnips, with a mouse; frame of leaf tendrils; date, about 1800.

Height, 25 inches; width, 16½ inches.

115. Old Tea Room Ramma.

Sparrows in a bamboo bush carefully and artistically carved; natural color of himeko pine; shu red lacquered frame; date, about 1850. Height, 21 in.; width, 30 in.

116. Old Temple Panel.

Buddhistic angels painted by Kose school; because of age and long exposure in air the pigments lost their brilliancy; secured from former Governor Saisho's collection; date, about 1550.

Height, 17 inches; width, 70 inches.

117. Pair Old Wood Carvings.

Pierced work of Mandarin duck swimming in a pond in one and that of omodaka growing in water in the other; costly yoshino cedar; very artistic; date, about 1780.

Height, 9 inches.

118. Old Tea Room Ramma.

Hodzu Rapids of Kioto, skilfully perforated and carved; Japanese junks and pine trees tinted in rich brilliant colors; both sides of the ramma equally carved and finished; the most charming and unusual specimen of tea room rammas in the collection; from the tea room of Tenrinji temple, Saga; attributed to Ritsuwo, the renowned designer and wonderful lacquer artist; date, about 1680.

Height, 10 inches; width, 66 inches.

119. Old Temple Ramma.

From walls at Nikko; onaga bird and plum blossoms wonderfully pierced and carved; rich, quiet coloring; date, about 1800.

Height, 19 inches; width, 15 inches.

120. Old Temple Ramma.

Mandarin ducks floating on water; well defined execution; soft greyish color effect; date, about 1800.

Height, 13 inches; width, 36 inches.

121. Old Temple Hafu.

Splendid design of a dove and peonies by Kano Yasunobu; tastefully carved; formerly kept in Nikko, where the rest are seen and admired every year by thousands of tourists; very valuable specimen; date, about 1760. Height, 8 in.; width, 28 in.

122. Old Temple Ramma.

A Buddhistic angel flying in heaven, enwrapped by sacred clouds; the angel wears feather coat; highly decorated and well carved; date, about 1750.

Height, 21 inches; width, 55 inches.

123. Old Tea Room Ramma.

Marvelously carved and perforated design of bamboo and chrysanthemums; natural color of owari keyaki wood; came from famous Hiunkaku of Hongwanji temple; date, about 1820.

Height, 15 inches; width, 67 inches.

124. Old Tea Room Ramma.

Mate to above.

125. Remnant of Temple.

Bold and broad conception; rolling waves beautifully carved and pierced; charmingly curved lines throughout; highly decorative; by Chikanori, whose name is engraved on bottom; date, about 1700.

Height, 52 inches; width, 15 inches.

126. Remnant of Temple.

Mate to above.

127. Pair Old Tea House Ramma.

Sparrows in a bamboo bush pierced on costly Satsuma cedar; date, about 1850.

Height, 11 inches; width, 55 inches.

128. Old Temple Ramma.

Group of peonies profusely carved; treated with superb rich pigments of red and green; a fine specimen of antique carving; date, about 1800.

Height, 11½ inches; width, 36 inches.

129. Old Temple Ramma.

Mate to above.

130. Old Temple Statuettes.

Bonten on the right and Teishaku on the left sitting on sacred lotus flowers placed on dog foos; halos are perforated and carved with the design of Buddhistic angels; once minutely decorated robes are now defaced; skilfully hammered brass crowns on their heads; these deities are the highest in Buddhism — higher than Buddha — watching the highest sphere of the Shumi, the several grades of which are guarded by deities of different functions. Refined and supernatural expression of their faces are the result of inspiring work by priest Unkaku, a celebrated sculptor of Buddhistic statuettes in the fifteenth century; this rare object was taken out of temple Sai-to, Nara, where it caught fire, and, the temple having

been entirely burned down and never rebuilt, the statuettes remained ever since in private collectors' hands. Mr. Hirase secured them from Mr. Saisho, a former governor of Nara Prefecture, whose collection of art was disposed of about ten years ago; date, about 1500. See illustration.

Height, 37 inches; width, 40 inches.

131. Old Wood Carving.

Gold pheasants, chrysanthemums and pine trees handsomely perforated and delicately carved in relief; tinted with superb pigments; date, about 1800.

Height, 14 inches; width, 47 inches.

132. Old Wood Carving.

Artistic carving of a peacock and peonies; beautifully decorated with superb tints; date, about 1800.

Height, 14 inches; width, 47 inches.

133. Old Wood Carving.

Onaga bird and flowers; skilfully carved in high relief; exquisitely tinted; date, about 1800.

Height, 12 inches; width, 36 inches.

No. 130.

134. Old Temple Cake Box.

Outside case in four-cornered form ; border of mother-of-pearl strengthened with metal mountings ; peony tendrils painted with superb lacquer on costly shu red ground ; inside consists of five compartments of similar shape, each decorated with checkered design of shu red, Nashiji lacquers and mother-of-pearl ; corners finished with splendid mother-of-pearl ; from temple Daitokuji ; date, about 1780.

Height, 24 inches.

135. Old Temple Cake Box.

Mate to above.

136. Old Tsuikoku Lacquer.

Costly lacquer work made in China ; design of coiled dragon and peony tendrils carved and finished in richly colored lacquers over gorgeous red ground ; inside in Roiro lacquer; the box itself in form of a chrysanthemum ; Chinese priest Ingen, the founder of Obakusan in Japan, brought with him this choice specimen from Nankin, then the capital of the Chinese empire ; date, about 1640. Height, 7 in. ; diameter, 18 in.

137. Old Temple Ramma.

Highly decorative design of rolling waves pierced and carved of hida keyaki wood; very interesting; date, about 1500.

Height, 15 inches; width, 54 inches.

138. Old Castle Ramma.

Bold and defined carving of Chinese children at play; chiselled out of owari keyaki wood; slightly tinted; unusually splendid specimen of antique carving; date, about 1750. Height, 16 in.; width, 52 in.

139. Old Temple Ramma.

Graceful angel with sacred lotus enwrapped in holy clouds; artistically perforated and carved in high relief; all glorified in superb gold; uplifting and inspired work by Nishi Doan; formerly decorated the temple Shorenin; date, about 1700.

Height, 22 inches; width, 44 inches.

140. Old Temple Door.

Four folds; upper panels delicately pierced Shokko design; lower panels handsomely carved lattice work; the centre is decorated with gracefully slender fretwork sectioned in unique and artistic taste, which

No. 142.

is lined with sha of creamy shade, having conventional chrysanthemum of sixteen petals, the crest of Imperial family; all beautified in gold of finest quality; Prince Ninnaji shook off the worldly dust and entered into the life of a monastery at Kioto, where he was duly initiated as a priest; this door was found in the temple in which Prince Ninnaji used to live; the most unusually delicate and charming temple door in the collection; careful inspection is invited; date, about 1700. Height, 54 in.; width, 12 in.

141. Old Temple Ramma.

Howo birds and kiri leaves; special attention is here called to the artistic taste shown in way of carving, the birds having their wings and tail feathers spread out in the most decorative manner; rich and quiet color effect; date, about 1800.

Height, 19 inches; width, 76 inches.

142. Old Tea Room Ramma.

Mandarin ducks swimming in a country pond. This design is not unusual in Japanese paintings, which very often show not only details but also the exact attitude of swimming birds by means of different

shades. It is, however, scarcely seen in carvings of any kind, simply because they could not very well express their feelings in the same way as painters could. Sculptors' chisels and materials are not so convenient as ink and brushes. In this manner, the famous artist Yugetsu overcame the difficulty and was crowned with success; through him the art of carving reached its highest possible point; the most artistic tea room ramma in the collection; Yugetsu was an ingenious artist and worked for Prince Mayeda; signed; date, about 1800. See illustration. Height, 20 in.; width, 79 in.

143. Old Temple Screen.

Six folds; sacred lotus profusely painted on superb gold leaf background by Kano Sansetsu; originally stood in a reception room of temple Mioshinji; delightful color effect produced by age; very rare subject; date, about 1650.

Height, 68 inches; width, 25 inches.

144. Old Temple Hafu.

Coiled dragon chiselled out of solid piece of costly kiso hinoki wood; the vigorous expression of the dragon is worthy of note;

a precious specimen of Hidari Jingoro in Mr. Hirase's collection; came from temple Chinonin; once adorned eaves of the main building of the temple; very rare; date, about 1600. Height, 12 in.; width, 43 in.

145. Old Wood Carving.

Wisteria in medallion form; a crest of Higashi Hongwanji temple; skilful perforation and delicate carving; hida keyaki wood; costly gold Biakudan lacquer background; date, about 1700.

Diameter, 22 inches.

146. Old Wood Carving.

Mate to above. Peony in medallion; a crest of same temple; date, about 1700.

Diameter, 22 inches.

147. Old Wood Panel.

Peony tendrils tastefully carved of a solid kiso cedar; remnant of temple; date, about 1650. Height, 9 in.; width, 80 inches.

148. Old Temple Ramma.

Howo birds and kiri leaves carved and pierced on both sides; highly decorative; beautiful coloring; date, about 1700.

Height, 12 inches; width, 72 inches.

149. Old Temple Lantern and Stand.

The stand elaborately carved in high relief with design of coiled dragon emerging from sea; beautified in two shades of gold; following inscription is found on the stand: "For the stand of a lantern in the shrine of Kobodaishi, contributed by Fuse Hachiroyemon Shigesada of Kagobeta village; Sa county, province of Shimosa, Oct. 18th, of the 5th year of Kioho" (1720). The stand has a drawer in lower part. The bronze lantern has six panels with beautifully perforated design; exquisite engraving throughout; the inscription reads as follows: "Contributor, Prince Kuse Hiroaki Idzumonokami, May 2d of the 2d year of Anyei" (1773). Height, 63 inches.

150. Old Temple Panel Screen.

Sacred lotus profusely painted on costly Satsuma keyaki wood of beautiful grains; superb pigments of red, green and white; frame and base decorated with red and white petals of lotus, lines of which are inlaid with metal wires; designed by Sotatsu for his own room in temple Daigoji and his design carried out by Hanzan, an intimate friend of Sotatsu, and a great lacquer artist. One of

No. 150.

the best panel screens in existence; found in the drawing room of the temple; the most decoratively painted screen in the collection; very rare; date, about 1700.

Height, 72 inches; width, 64 inches.

Second Day's Sale.

Our Mr. Sadajiro Yamanaka was in Pekin soon after Boxers trouble and collected several Chinese wood carvings. Included are some from temples such as Lonfusu and Tennensu, and also from palaces Howa and Oyafu. A part of his collection is inserted in today's and tomorrow's sale.

Collection of Chinese Temple Carvings.

151. Old Wood Carving.

Perforated and carved design of birds, plum, pine and bamboo; beautifully gilded over shu red ground; date, about 1750.

Height, 8 inches; width, 35 inches.

152. Pair Old Wood Carvings.

Grapes and vases; deeply pierced and nicely finished in gold; date, about 1750.

Height, 25½ inches; width, 11 inches.

153. Old Carving.

Perforated work of Chinese scholar in a garden; costly Biakudan lacquer; date, about 1800.

Height, 9 inches; width, 26½ inches.

154. Pair Dog Foos.

Carved of solid wood; artistic and beautified in gold; date, about 1750.

Height, 9½ inches.

155. Old Tea Cabinet.

Charming red lacquer; various designs carved about the cabinet; has three drawers; date, about 1750.

Dimensions, 10½ x 17 x 18½ inches.

156. Old Carving.

Centre panel carved with design of Chinese statesman, Tobosaku; panel on either side is pierced and carved in form of peony tendrils; date, about 1800.

Height, 5½ inches; width, 37 inches.

157. Old Panel.

Pierced design of dragons with a red ball in centre beautifully carved and gilded; date, about 1800.

Height, 6 inches; width, 44 inches.

158. Pair Old Carvings.

Dog foos, with swords in their mouths, standing on front paws; finished in gold; date, about 1750.

Height, 14 inches; width, 7 inches.

159. Pair Old Cake Trays.

Minute painting of Chinese landscape with a pleasure boat on gorgeous red lacquer ground; date, about 1800.

Diameter, 12½ inches.

160. Old Carving.

Chinese riding on an elephant preceded by his servant on one side, Chinese warriors with carriage in centre; deeply perforated and carefully carved; finished in gold; date, about 1700.

Height, 14 inches; width, 26 inches.

161. Pair Old Doors.

Centre panel decorated with design of a vase holding spears; upper and lower panels with fruit and leaf tendrils; gilded over shu red lacquer; date, about 1700.

Height, 43 inches; width, 17 inches.

162. Another Pair Old Doors.

Similar design.

163. Old Small Screen.

Chinese landscape on one side and giraffe on the other carved in centre panel of stone; frame painted with delicate floral design in gold; shu red ground; date, about 1800.

Height, 19 inches; width, 17 inches.

164. Old Ramma.

Both sides equally pierced and carved; charming design of peony tendrils finished in gold; date, about 1800.

Height, 4½ inches; width, 67 inches.

165. Old Ramma.

Various designs in five panels intersected with pierced bats and clouds; date, about 1800. Height, 10 in.; width, 78 in.

166. Pair Old Carvings.

Dog foo standing with a ball and the other with a little one; finished in gold; date, about 1800. Height, 10 inches.

167. Old Ramma.

Birds perching on branches of a tree; boldly perforated and skilfully carved in high relief; both sides equally well carved and finished in superb gold; found in upper part of the entrance to the drawing room of the Tennensu; the most magnificent Chinese ramma in the collection; date, Chien Lung period.

Height, 16 inches; width, 82 inches.

168. Old Panel.

Group of Chinese with a dog foo of myth wonderfully carved; superb gold background; date, about 1700.

Height, 27 inches; width, 31 inches.

169. Pair Wood Carvings.

Grapes and squirrels pierced and carved; finished in gold; date, about 1800.

Height, 6 inches; width, 72 inches.

170. Old Wood Carving.

Chinese house and family reunion in centre surrounded with the beautiful garden; pierced and carved; finished in gold;
Height, 12 inches; width, 66 inches.

171. Old Wood Carving.

Remnant of temple; coiled dragon amidst clouds; boldly perforated; once brilliant pigments cooled down to soft and charming colors; by Seibei; date, about 1710.
Height, 34 inches; width, 8 inches.

172. Old Wood Carving.

By famous Shuzan; splendid peony garden with a waterfall; richly treated with red, green and gold; came from Hasedera temple; date, about 1770.
Height, 14 inches; width, 53 inches.

173. Old Temple Ramma.

Falcon chasing sparrows passing by a pine tree; bold and broad work; handsomely decorated; date, about 1800.
Height, 18½ inches; width, 76 inches.

174. Pair Old Panels.

One panel the beautiful design of peacock spreading its gorgeous tail feathers to full extent; skilfully carved; the feathers beautified in gold; highly decorative work; the other, pine tree pierced and carved and daintily painted in gold; date, about 1820.

Height, 26½ inches; width, 12 inches.

175. Old Temple Ramma.

Gold pheasants, chrysanthemums and pine tree artistically pierced and carved; superb coloring; from Nikko; date, about 1800.

Height, 14 inches; width, 47 inches.

176. Old Tea Room Ramma.

Simple and tasteful work of perforated design of a rabbit leaping over tossing waves; costly sendai cedar; date, about 1700.

Height, 16 inches; width, 41 inches.

177. Old Shrine Ramma.

Dragon emerging from sea; elaborately carved and finished in superb gold; date, about 1800.

Height, 8½ inches; width, 36 inches.

178. Old Shinto Temple Ramma.

Stork soaring over waves roughly carved; original pigments lost by age and long exposure in air; date, about 1650.

Height, 18 inches; width, 33 inches.

179. Temple Hanging Panel.

A white horse in running position in high relief on solid keyaki wood; by Tadakuni (carved sign); date, about 1750.

Height, 16 inches; width, 30 inches.

180. Nikko Ramma.

An owl posing on maple tree under which are arranged beautifully blooming chrysanthemums; fine perforated work in colors; date, about 1800.

Height, 12 inches; width, 35½ inches.

181. Old Temple Ramma.

Ancient Chinese Emperor Shun driving elephants in magnificent peony garden; free and unrestricted carving of high relief; delicately perforated; superb gilding throughout; came from Hongwanji temple, where it adorned the library; mounted with handsomely engraved brass plates; by Michihisa;

a choice specimen of antique carvings; date, about 1750.

Height, 13½ inches; width, 67 inches.

182. Old Temple Ramma.

Playful dog foo running in peony garden; bold execution by Michiyasu, who worked for Hongwanji temple, Kioto; this marvelous carving was taken out of the temple over thirty years ago and remained ever since in the collection of a private party; one of a few large rammas in the collection; date, about 1700.

Height, 26 inches; width, 65 inches.

183. Tea House Ramma.

Side panel ramma; perforated work of iris flowers in colors.

Height, 41 inches; width, 22 inches.

184. Small Tea House Ramma.

Cat and fuyo tree treated in charming color; open work.

Height, 20 inches; width, 15½ inches.

185. Small Ramma.

Eagle and pine in bold open work.

Height, 20 inches; width, 15½ inches.

186. Old Temple Door.

Lovely bunch of chrysanthemums in delicate tints, beautifully painted by Watanabe Kado, the best pupil of Kazan, on costly yoshino cedar; signed; brought from temple Kiyomidzu; date, about 1820.

Height, 67 inches; width, 33 inches.

187. Old Temple Door.

Sweet design of bamboo and birds delicately painted on gold powdered background by Watanabe Kazan; formerly used in temple Kiyomidzu; date, about 1800.

Height, 76 inches; width, 23 inches.

188. Old Temple Ramma.

Chrysanthemums profusely growing by a stream of water; refined and unostentatious carving by Hida Takumi, a refined sculptor, after the design of Tosa Mitsunobu; date, about 1680.

Height, 13 inches; width, 49 inches.

189. Old Temple Ramma.

Mate to above.

190. Remnant of Temple.

Nikko Bosatsu or sun deity, painted by an artist of Kose school; supported by beautifully carved stand of holy clouds; splendid color combination toned down by age and long exposure in damp atmosphere; secured from temple Yakushiji, Nara; date, about 1600.

Height, 22 inches; width, 24 inches.

191. Drawing Room Ramma.

Graceful long and narrow ramma; white and red peony arranged beautifully between scroll formed of stem and leaves; date, 1800. Height, 8 feet; width, 6 feet.

192. Small Hanging Panel.

A part of ramma used in room with high ceiling; a rabbit in the act of leaping over rolling waves; quite striking work.

Height, 27 inches; width, 18 inches.

193. Tea House Ramma.

Gold fish swimming in a lotus pond; wavy lines of water and lotus flowers give a pleasing effect.

Height, 17 inches; width, 51 inches.

194. Pair Old Palace Doors.

Dog foo aiming at a butterfly in a peony garden, handsomely painted by Kano Tanshin; superb green and red pigments cooled down to indescribably charming tone; formerly used in Hama palace, built by Tokugawa Shogun Tsunayoshi; highly decorative; very rare; date, about 1700.

Height, 61 inches; width, 18 inches.

195. Four Old Temple Doors.

Beautifully gilded fret work; sha lining of each panel has different coat of arms as decoration; mounted with costly brass plates; used in a temple right behind wooden doors; date, about 1750.

Height, 77 inches; width, 15½ inches.

196. Old Temple Stand.

Dainty chrysanthemums growing by a stream of water pierced and carved on the panels, which are richly tinted; date, about 1700. Dimensions, 14½ x 36 x 14½ inches.

197. Old Temple Stand.

Elaborate carving of nightingales in a garden of plum blossoms and chrysanthemums on upper panels; centre panel decor-

ated with design of carved waves ; all glorified in superb gold ; unique supporters came from temple Koyasan, where it was used in the Seihoin ; date, about 1750.

Dimensions, 19 x 47 x 18½ inches.

198. Remnant of Temple.

Wonderful carving of Baku, a Chinese mythical animal ; taken from upper part of temple column ; inspiring and animating work of Hidari Katsumasa, a grandson of Jingoro ; signed ; higo keyaki wood ; date, about 1700.

Height, 13 inches ; width, 25 inches.

199. Remnant of Temple.

Mate to above.

200. Tea House Ramma.

Gracefully perforated work ; pleasing subject of house dog playing under bamboo trees ; finished in color ; date, about 1800.

Height, 47 inches ; width, 20½ inches.

201. Small Tea Room Ramma.

Leaping lion on a cliff ; the background is formed by waterfalls.

Height, 27 inches ; width, 18 inches.

202. Old Temple Panel.

Coiled dragon chiselled out of chestnut; careful and vigorous carving; natural color; the best work of sculptor Hanji; date, about 1800.

Height, 17 inches; width, 43 inches.

203. Old Temple Screen.

Two folds; handsome peonies of superb red and white profusely painted on costly Satsuma sugi; the great designer Sotatsu's own design, executed by Hanzan, a renowned lacquer artist; brought from temple Daigoji, built by Hideyoshi, where Sotatsu lived for a long time; they were, originally, fusumas, but later changed to a screen; highly decorative; date, about 1700.

Height, 67 inches; width, 39 inches.

204. Old Temple Ramma.

A Buddhistic angel carved in high relief enwrapped with holy clouds, boldly perforated; robes of the angel slightly tinted; all glorified in gold; taken from the drawing room of temple Korinji; date, about 1650.

Height, 23 inches; width, 50 inches.

205. Old Temple Ramma.

Elaborately carved design of peonies highly tinted; frame beautifully gilded; date, about 1750.

Height, 14½ inches; width, 78 inches.

206. Old Temple Stand.

Design of a hermit riding on a stork and hovering about clouds; tastefully carved and handsomely overlaid with gold; date, about 1700. Dimensions, 10 x 26 x 12½ inches.

207. Old Temple Stand.

Upper and lower panels are decorated with delicately carved peonies; the centre panel with dragon swimming in water; gracefully shaped supporter all finished in gold; the top board lacquered in costly Roiro; carved by Nishi Doan; formerly used in temple Hongwanji; date, about 1700. Dimensions, 19 x 35 x 15 inches.

208. Tea House Ramma.

A meditating snow white heron and iris flowers; carved and treated in colors; lines are strong and effective.

Height, 43 inches; width, 19½ inches.

209. Small Panel Ramma.

Mandarin duck in a lotus pond; open carving in color.

Height, 24 inches; width, 16 inches.

210. Old Temple Hanging Vase.

In form of shachi fish with silk cord attached; because of age and exposure in open air pigments are subdued in their tints; this artistic carving was found in the collection of former Governor Shaisho; originally in temple Sai-to, Nara; attributed to Jokei, a noted sculptor of Buddhistic statuettes; date, about 1700.

Height, 10 inches; length, 32 inches.

211. Four Old Temple Doors.

Every two of them hinged together; beautiful fret work finished in superb gold; costly sha lining with archaic designs; exquisitely engraved brass mountings on black lacquered frame; came from temple Horiuji, Nara; date, about 1750.

Height, 76 inches; width, 17 inches.

212. Remnant of Temple.

Bold design of chrysanthemum carved and perforated on a great scale; by Tamura

Ihachi, the first of Yecchu Bansho, to order of temple Higashi Hongwanji when it was rebuilt after a disastrous fire; very few in existence; one of the choice specimens of antique carvings in the collection; signed; date, about 1650.

Height, 13 inches; length, 43 inches.

213. Remnant of Temple.

Mate to above.

214. Old Temple Ramma.

Beautiful example of peony design; freely pierced and unrestrictively carved in high relief; all finished in superb gold; Roiro lacquered frame mounted with engraved brass; date, about 1750.

Height, 24 inches; width, 73 inches.

215. Old Temple Ramma.

Dragon emerging from sea; decoratively carved and perforated; by Uyeda Zuiun; signed; date, about 1750.

Height, 17 inches; width, 46 inches.

216. Old Wood Carving.

Howo bird among peonies; superb color-

ing; skilful carving; used as wall decoration of Shinto temple; date, about 1800.

Height, 12 inches; width, 36 inches.

217. Old Wood Carving.

Wild ducks over a stream of water; highly decorative in its carving and coloring; date, about 1800. Height, 12 in.; width, 36 in.

218. Old Temple Ramma.

Gold pheasant flying among dainty chrysanthemums; beautifully raised and glorified in splendid gold; secured from temple Shinyakushiji, Nara; date, about 1700.

Height, 17 inches; width, 45 inches.

219. Tea House Ramma.

Open work of iris design; attractive color treatment. Height, 41 in.; width, 22 in.

220. Tea House Ramma.

Panel shape; a carp fish in act of climbing up the water; admirable work of unusual strength. Height, 52 in.; width, 20 in.

221. Old Temple Hata.

Five in number; each has five strips of old brocade with design of chrysanthemum

in medallion form over soft yellowish red ground; used in Buddhistic temples as ornaments suspended from ceiling; date, about 1800. Length, 60 in.; width, 9 in.

222. Old Temple Hata.

Four in all; the crest of Tokugawa in white on the holder; same design and leaf tendrils in grey on dark green ground; date, about 1800.

Length, 79 inches; width, 9½ inches.

223. Old Temple Doors.

Generally called Senbonshoji; eight panels in all; slender fret work; overlaid with gold; sha lining with the design of cherry blossoms; brought from a temple in Kioto; date, about 1800.

Height, 74 inches; width, 13 inches.

224. Daimio Lacquer Box.

On black lacquer ground, throwing out peony design; freely decorated in green, red and yellow, etc.; with enrichment of gold-plated brass metal works; used by daimios in time of procession or traveling; from Lord Nabeshima.

Dimensions, 13 x 15 x 23 inches.

225. Daimio Lacquer Box.

Black lacquer ground; the family crests of the Lord of Uzen in conspicuous size, around which is conventional peony design in colors. Dimensions, 16 x 14½ x 24 in.

226. Daimio Lacquer Box.

Black lacquer ground; bold design of peony in gold; decorated with conventionalized peony in colors.

Dimensions, 14 x 16 x 23 inches.

227. Old Lacquered Box.

Four-cornered supporters and cover ornated with delicately engraved brass; tachibana tree painted in gold over costly Roiro lacquer; the crest of Lord Mizuno on the cover and the side; cord and tassels lately replaced; date, about 1600.

Height, 19 in.; diameter, 16½ in.

228. Old Temple Ramma.

Howo birds among peonies; perforated and carved by Miyake; rich color effect; one of the best carvings called Kamakura Bori; date, about 1800.

Height, 18 inches; width, 75 inches.

229. Old Temple Ramma.

Storks flying in front of a pine tree; by same artist as 228; a grand specimen; date, about 1800.

Height, 18 inches; width, 75 inches.

230. Old Castle Ramma.

Chinese general plunging into a river on horseback; carved of hard keyaki wood; taken out of walls of Osaka castle before it was destroyed; by Genyemon; date, about 1800.

Height, 27 inches; width 47, inches.

231. Old Temple Ramma.

Beautiful chrysanthemums elaborately pierced; carved in high relief by Hori Choyemon; date, about 1800.

Height, 16 inches; width, 58 inches.

232. Remnant of Temple.

Head of a dog foo; rough finish; natural color of costly owari keyaki wood; date, about 1800.

Height, 14 inches; width, 36 inches.

233. Remnant of Temple.

Kinkosen, a Chinese hermit, riding on a large carp fish; date, about 1750.

Height, 23 inches; width, 35 inches.

234. Old Wood Carving.

Pheasant chiselled of sendai hinoki wood; natural color; greatly weather-beaten; once adorned the roof of a building of temple Kiyomidzu; splendid carving, faithful to nature; by Hida Takumi; singularly interesting; date, about 1650.

Height, 16 inches; length, 29 inches.

235. Old Wood Carving.

Mate to above. Length, 36 inches.

236. Remnant of Temple.

Raging waves boldly carved of owari keyaki wood; a bit of artistic carving; date, about 1700.

Height, 9 inches; length, 23 inches.

237. Remnant of Temple.

Head of a dog foo; from eaves of a Buddhistic temple; fine carving of hida keyaki wood; date, about 1750.

Height, 8 inches; width, 29 inches.

238. Remnant of Temple.

Similar design as above; date, about 1700. Height, 8 in.; width, 28 in.

239. Old Wood Carving.

Dragon and tiger beautifully carved in high relief; slightly tinted; date, about 1800. Height, 9 in.; width, 33 in.

240. Remnant of Temple.

Holy clouds, carved in high relief; by Nishi Goro; exposed in damp air; costly owari keyaki wood; date, about 1780.

Height, 5 inches; length, 72 inches.

241. Remnant of Temple.

Decoration used in space between two beams of a temple; wonderfully carved design of tossing waves; highly decorative; by Seiyemon, who worked for Prince Mayeda of Kaga; signed; date, about 1750.

Height, 14 inches; width, 40 inches.

242. Old Wood Statuette.

Kubon Yakushi Niorai seated on a sacred lotus flower; rings formed by fingers signify joining the present generation with the future; Niorai in reposeful attitude. In-

fluence of war is felt by sculptors of Genpei period, who produced statuettes having a somewhat daring appearance. The halo behind the Niorai has a ring and a lotus with nine petals. Nine indicates thousands in Buddhism, hence it represents the past, the present and the future generations to which his mercy will be spread out. The marvelous work of a famous artist, Kojo of the Sanjo Busshi, who is said to have spent many days and nights in solitude for the sake of his receiving inspiration for the statuette. All glorified in superb gold; formerly came from temple Yakushiji, Nara; exceedingly rare work; date, about 1650.

Height, 43 inches; width, 24 inches.

243. Pair Old Carvings.

Kiri leaves and howo bird, which is spreading out her beautiful wings and tail feathers in decorative manner in one panel; kiri tree in the other; perforated delicately and carefully; slightly tinted; date, about

Height, 27 inches; width, 12 inches.

244. Old Temple Ramma.

A Buddhistic angel playing music in the sky, enveloped in holy clouds; wonderfully

carved and beautifully tinted; work by Ota Yosuke; superb color combination subdued to charmingly rich effect; once decorated the temple Yenriakuji; from Governor Saisho's collection; date, about 1680.

Height, 16 inches; width, 72 inches.

245. Old Temple Ramma.

Mate to above.

246. Old Tea House Ramma.

Monkey and its trainer under a pine tree; well defined carving; superb green and red are predominant; very interesting; date; about 1700.

Height, 9 inches; width, 34 inches.

247. Old Temple Ramma.

Buddhistic angel playing music gracefully portrayed; slightly tinted; painted by an artist of Kose school; brought from temple Haseda; date, about 1750.

Height, 15½ inches; width, 71 inches.

248. Old Temple Ramma.

Mate to above.

249. Remnant of Temple.

Hafu ; refined carving of archaic design ; charming finish of splendid tints ; very rare ; date, about 1700.

Height, 9½ inches ; width, 35 inches.

250. Old Wood Carving.

Remnant of palace ; the design of chrysanthemums and water skilfully perforated, artistically carved out of costly kiso cedar ; by Midzuma Sagaminokami, whose works are generally found in palaces ; this carving was made to order of the third Tokugawa Shogun, Prince Iyemitsu, who decorated, when completed, his Nijo palace with these and others of the same artist ; very interesting ; date, about 1650.

Height, 16 inches ; width, 30 inches.

251. Old Wood Carving.

Mate to above.

252. Old Temple Ramma.

Perforated work of conventional howo bird in form of holy clouds ; slightly tinted ; artistic bit of antique carvings ; once adorned temple Obakusan ; date, about 1750.

Height, 13½ inches ; width, 60 inches.

253. Remnant of Temple.

Coiled dragon hovering about holy clouds; vigorously carved in high relief of hida hinoki wood; the once brilliant pigments faded on account of age; taken from the shrine of Prince Hidetada, the second Tokugawa Shogun, at temple Koyasan; a grand work of Matsumura Zuigan, who was promoted to a Samura on his meritorious carvings by special order of Prince Hidetada; date, about 1650.

Height, 10 inches; width, 58½ inches.

254. Old Wood Carving.

Wall decoration used in the Shinto temple Asamajinsha; superb carving of a Corean riding on a tiger under a pine tree; boldly pierced; costly sendai keyaki wood; carved by Tatekawa Washiro; special attention is here called to the beautiful expression of the Corean's face; very impressive; date, about 1750.

Height, 53 inches; width, 18½ inches.

255. Old Wood Carving.

Mate to above; a Corean lady playing a harp.

256. Old Buddhistic Tower.

Brass; Shari-To, two-storied structure, ornated with a spire on top from which chains are drawn to corners of the upper roof; front tiles are decorated with Tomoye design; the base of the roof in complicated and ornamental work; each veranda has railings of its own; hinged doors beautifully carved and engraved on four sides of the main floor, inside the doors of which is placed a crystal holder of consecrated stones on exquisitely carved sacred lotus flower; from each corner of the roof are suspended tiny bells; the main floor is raised on a stand having stairs; all on the base decorated alternately with two conventional crests of Buddhistic emblems; formerly in temple Tayemadera; date, about 1600.

Height, 36 in.; base, 17½ x 17½ in.

257. Old Wood Carving.

Playful dog foos among peonies; carved of owari keyaki wood; a magnificent work of Hidari Jingoro, the famous sculptor of sixteenth century; being left-handed, Jingoro was nicknamed Hidari, or left; his works are marvelous and animating, the most of which are, however, destroyed;

two sleeping cats carved by the artist are preserved in Nikko and temple Tennoji respectively; this ramma was secured from the Tennoji, Osaka; a great opportunity for intended purchaser and collector of art; date, about 1600.

Height, 15 inches; width, 66½ inches.

258. Old Temple Ramma.

A Buddhistic angel enveloped in holy clouds; pierced and carved in centre panel; beautifully tinted; the upper and the lower panels of simple lattice work; date, about 1650. Height, 26½ in.; width, 57 in.

259. Old Temple Ramma.

Mate to above.

260. Old Temple Ramma.

Howo bird stretching her tail feathers in glorious manner among peonies; highly decorated with superb pigments; red and green are predominant; carved by Ota Yosuke; came from a temple in Hida; a beautiful specimen of carving in the ramma; date, about 1680.

Height, 20 inches; width, 55½ inches.

61. Old Wood Carving.

Sacred lotus growing in water ; the grand design of Koyetsu carried out by Hida Takumi for the shrine of Prince Hidetada, the second Tokugawa Shogun, at temple Koyasan ; bold and spirited design and work ; one of the best antique carvings in Japan ; the most charming ramma ever carved by the artist ; date, about 1650.

Height, 9 inches ; width, 63 inches.

262. Old Wood Carving.

A similar design carved by the same artist as in 261. See illustration.

Width, 76 inches.

263. Old Temple Ramma.

Perforated and carved design of peony tendrils ; careful and symmetrical execution by Hosono Masamori ; costly Satsuma cedar ; date, about 1700.

Height, 23 inches ; width, 73 inches.

264. Old Tea Room Ramma.

Sweet design of tossing waves by Kano Tanniu ; chiselled of rare yoshino cedar by Riuho ; brought from the tea room of the Nijo palace ; refined, artistic feeling beauti-

fully expressed in the work; very rare; date, about 1670.

Height, 12 inches; width, 62½ inches.

265. Old Tea Room Ramma.

Mate to above.

266. Old Castle Ramma.

Historical subject of Prince Yoritomo on way to the foot of Fujiyama for hunting, preceded by Goro and followed by a servant holding an umbrella; pierced and carved of hida keyaki wood; came from Kanazawa castle; slightly finished in colors; date, about 1700. Height, 22½ in.; width, 34½ in.

267. Old Palace Ramma.

The design of chrysanthemums elaborately pierced and carved out of kiso hinoki wood by Hida Takumi; brought from the famous Momoyama palace; the carving of great merit; date, about 1600.

Height, 16 inches; width, 70 inches.

268. Old Shrine Ramma.

Holy clouds beautifully carved and perforated; once adorned the upper part of a shrine; date, about 1750.

Height, 7½ inches; width, 45 inches.

269. Old Temple Tengai.

The canopy suspended from ceiling of Buddhistic temple over sacred statuettes; raised work of lotus in the centre surrounded with beautifully decorated holy clouds; yoraku hangs down from the border; exceedingly decorative; came from Nishi Hongwanji temple; date, about 1600.

Breadth, 35 inches; length, 53½ inches.

270. Old Temple Screen.

Elaborate work of a peony garden; howo bird flying above and three dog foos playing below; lower panel decorated with carved design of tigers in bamboo bush; on each side of the screen a coiled dragon handsomely carved; richly tinted; one of the few one-panel screens in the collection; date, about 1780.

Height, 60 inches; width, 35 inches.

271. Old Temple Carving.

Freely pierced design of a Buddhistic angel in the sky, enwrapped in holy clouds; graceful execution and superb colorings are worthy of note; brought from temple Isshiden; very rare art work; date, 1700.

Height, 21 inches; width, 84 inches.

No. 261.

No. 276.

272. Old Temple Ramma.

Pierced carving of sacred lotus gilded and that of water tinted in silver; very elaborate work throughout; the artist, Benkichi, a favorite sculptor of Prince Mayeda, carved this beautiful ramma to order of the prince, who presented it to the Zui Riyuji, family temple of Prince Kaga; signed; shu red lacquered frame; eartly 18th century.

Height, 32 inches; width, 80 inches.

273. Shrine Hanging Temple.

Amid lavishly painted chrysanthemums in white a fan-shaped panel is reserved and gracefully filled with two flying storks; the author of this exquisite painting is Mori Kwanzan, one of the noted modern shrine panel painters.

Height, 20 inches; width, 31 inches.

274. Old Screen.

Six folds; painted by Sanraku; the design of cherry blossoms and peony about a pond in which are two ducks swimming; splendid gold leaf background; date, about 1600.

Height, 67 inches; width, 25 inches.

275. Old Six Fold Screen.

Chinese ladies under a pine tree; a great work of Tosa Mitsunari; superb green and red predominant; charming composition; from the daimio's mansion in Bizen; date, about 1700.

Height, 59½ inches; width, 22½ inches.

276. Old Palace Carving.

Nightingale and plum blossoms decoratively carved; finished in gold and green; the work attributed to Gensai, the famous sculptor of Ise; taken from Awata palace of Prince Seireiin, where this carving adorned the drawing room of the Prince; date, about 1650. See illustration.

Height, 10 inches; width, 86 inches.

277. Old Panel.

Painted by an artist of Takuma school; the design of Kasuga Mandara Dai Nichi Niorai, sun god, surrounded by four principal Buddhistic deities; on the right, Hosho; the left, Shaka; Yakushi Niorai above, and Mida Niorai below; all of them represent the four corners of the earth; the lower section is decorated with two figures, Aizen Miowo, love, on the left, on the right Fudo,

justice; in order to attain an ideal state of mind one has to go through the gate, love and justice; an interesting Buddhist conception; date, about 1700.

Height, 51 inches; width, 33 inches.

278. Old Temple Ramma.

Vigorous carving; koya hinoki (cypress) wood; mythical lions among the rocks and peony flowers; excellent specimen of one solid piece of wood carving called "Marubori"; attention is called to the chisel marks which reveal skill of the artist, Hasegawa I'chosai; I'chosai was one of the most celebrated artists in the reign of Fifth Shogun; his popularity had induced the Koyasan temple and a call was extended to him as the head sculptor, a position much coveted and sought after; this ramma was the artist's later work during his service at the temple and is from the Kotokuin, one of the temples in Koyasan; date, about 1689.

Height, 23 inches; width, 7⅓ feet.

279. Old Temple Stand.

Delicate carving of peonies throughout; singularly graceful supporters; all glorified

in superb gold; costly Roiro lacquered top; date, about 1700.

Dimensions, 16½ x 47½ x 24 inches.

280. Old Temple Stand.

Elaborate design of a dragon emerging from the sea carved on front panel; kirin or giraffe running through sacred clouds on the sides; supporters beautifully curved; came from temple Genkoji, Nara; date, 1700. Dimensions, 30 x 21 x 62 inches.

Note.— Attention is called to the following twenty numbers. They are the rare and representative works by old masters, including Seibei, Unkei, Tankei and others. They are so classified and arranged that one may get a fair glimpse of the glyptic art in different centuries:

281. Old Buddhist Statue.

Of Jiso, the guardian saint of the earth, sitting on a lotus flower rested on the elaborately carved hexagonal pedestal; has tender expression; glittering halo on the back; hoju stone on his left hand; shakujo, a warning stick for danger; all these are the symbols of his characteristics, merciful and loving; the entire work is in fun-dame,

No. 284.

one of the most expensive process of lacquer coating; artist, Jokei; 1668.

Height, $2\frac{1}{6}$ ft.; width of stand, 15 in.

282. Old Temple Ramma.

Subject: one of the Chinese favorite stories in "Twenty-four Obedient Sons"; delicate peony background; flowers and leaves deeply cut and finished in rich pigments; on the foreground stand two figures, Kakkio, worshipping heavens; by his side his devoted wife holding an infant, joining in her husband's thanksgiving; from Hongwanji temple; artist, Seibei; 1700.

Height, 21 inches; width, $4\frac{2}{3}$ feet.

283. Hanging Wood Panel.

A trained falcon, perched on T-shaped stand, staring at some prey; background is a solid piece of old Satsuma sugi (cryptomeria) possessing beautiful wood grain; the bird and stand in soft pottery and lacquer in colors clearly incrusted; has black frame inlaid with mother-of-pearl; artist, "Haritsu" (encrusted); 1700.

Height, 4 feet; width, 23 inches.

284. Superb Kamakura Lacquer Ramma.

"Peony rivalling for glory"; deep and elaborate carving of peony; flowers and leaves are individually worked out in so-called "Sukashi-bori" style; this magnificent piece, after carefully chiseled and polished, is finished in the famous lacquer coating process known as "Roiro"; the color combination is characteristic of this coating; it is treated only in three colors, green, yellow and red, and yet harmoniously; one of the most celebrated works by no less famed sculptor than Miyake Matsundo during the early part of eighteenth century; for many years this grand work had been the chief object of admiration in the library of the Prince of Nagoya, by whose order the work was executed; one of the finest in the collection. See illustration.

Height, 39½ inches; width, 7⅔ feet.

285. Lacquer Butsudan (Shrine Cabinet).

This gorgeous Butsudan is in itself a perfect model of shrine architecture; the roof is finished in lacquer has a peculiar hollow dip; from the front angles hang down beautiful "Yoraku" in gilt; just below the roof is an interesting joint wood work, while

below it is a strong carving of dragon; the doors and the side panels are ornamented with minutely carved Buddhistic figures and flowers treated in costly pigments; the reverse side of doors also painted and lacquered; the stand is most lavishly decorated with fine carving of various designs in colors while the railing and joints are enriched with gold-plated incised metal work; very rare example; could be fittingly used for decorative art furniture as a cabinet; from Nanzenji temple, one of the most flourishing temples of the Zen sect; date, about 1720.

Height, 8 feet; width of the roof, 3 feet 10 inches; depth of the roof, 2 feet 5 inches; stand below the railing, height, 2 feet 4 inches.

286. Six Fold Screen.

Old paper screen painted by Hasegawa Torin about 1625; a group of hermits and sages under a spreading oak tree, painted in various rich enamel colors; background is finished in dull liquid gold.

Height of each panel, 5½ feet; width of each panel, 2 feet 1 inch.

287. Old Temple Ramma.

A furious lion dashing amid the rocks and peony flowers; strong carving of great depth treated in rich pigments; grace and delicacy of color is effected by age and exposure; date, about 1670.

Height, 2 ft. 6 in.; width, 5 ft. 11 in.

288. Old Temple Ramma.

Mate to above. Peony and no lion.

289. Old Temple Ramma.

Design of chrysanthemums exquisitely carved of one solid piece of wood and treated in colors; charming tone and lines; date, about 1650.

Height, 1 ft. 10½ in.; width, 5⅚ ft.

290. Old Temple.

Howo (phoenix) flying over the perforated carving of kiri (pavollonia imperialis); both symbols of power and glory; finished in soft gold and silver; a rare and pleasing specimen of Genshun, 1620; from Kanzanji temple in Osaka.

Height, 1⅚ feet; width, 5½ feet.

No. 291.

No. 293.

291. Old Temple Ramma.

In the centre a phoenix lording, with his tail feathers spread in the air; on both sides kiri tree and flowers in perfect harmony; one of the excellent specimens of sixteenth century carving; from Byodo-in temple.

Height, 1 ft. 11 in.; width, 5 ft. 2 in.

292. Temple Stand.

Costly old Buddhistic scripture stand used in front of an altar; pure lacquer with elaborately carved enrichments of chrysanthemum design on three sides and lower parts; from Bodaiji temple in Nara.

Height, 2⅓ ft.; top, 1½ x 3½ ft.

293. Ancient Palace Ramma.

Superb throwing out design of peony tree covering entire space; magnificent flowers in high relief; well balanced; rich gold treatment toned down beautifully by age; from Shugakuin palace; date, about 1500.

Height, 2 ft. 5 in.; width, 6¼ ft.

294. Ancient Carved Wood Statue.

Contemplative Buddha seated on the sacred lotus flower; "contemplative" it is so called because of the position of the fingers;

the rings formed by them mean the joining the present with the future, signifying that there is time and space before him ; originally treated in gold, but now its traces could be found only here and there, leaving the most part in soft dark effect ; special attention is called to the chisel marks on the body of Buddha ; only flat knife marks could be seen and not the round chisel marks which characterizes that of modern sculpture ; the fact is, that at the time of the Ashikaga Shogunate (from middle of thirteenth century to the latter part of fifteenth) the use of the round chisel was unknown and that of the flat knife was the sole tool that sculptors had possessed ; executed by one of the instructors of Kasuga school by order of Ashikaga family, who presented it to Genkoji temple in Nara.

Height, 48 inches; width, 26 inches.

295. Ancient Temple Ramma.

Two angels welcoming Buddha in the clouds ; one holding a lotus flower and the other singing and playing a sacred drum; charming work, finished in gold ; date, 1500.

Height, 1 ft. 8½ in. ; width, 5 ft. 11 in.

No. 299.

296. Ancient Temple Ramma.

Exquisite carving of kiri and howo birds in the clouds, touched with costly pigments of various colors, which by age and long exposure cooled down to a most delicate tone; this is one of the few existing specimens by Kaikei, whose name was immortalized by the valuable assistance he rendered to Unkei in the execution of the Nios, guardian gods that stand to the present day in the entrance gate to the Todaiji temple in Nara, from where this grand work is secured; date, about 1200.

Height, 2½ ft; width, 5 ft. 10 in.

297. Very Old Wood Carving.

Solid piece of wood carving of carp fish; Mokutaku (wooden bell) it is so called because in ancient times it was used by the Zen sect in place of bell; one side of the fish is very much worn out by constant striking; this interesting piece of work was brought from Daitokuji temple in Kyoto, and was attributed as the undoubted work of the renowned Unkei; date, about 1200.

Length, 6 ft. 1 in.; circumference, 4 ft. 5 in.

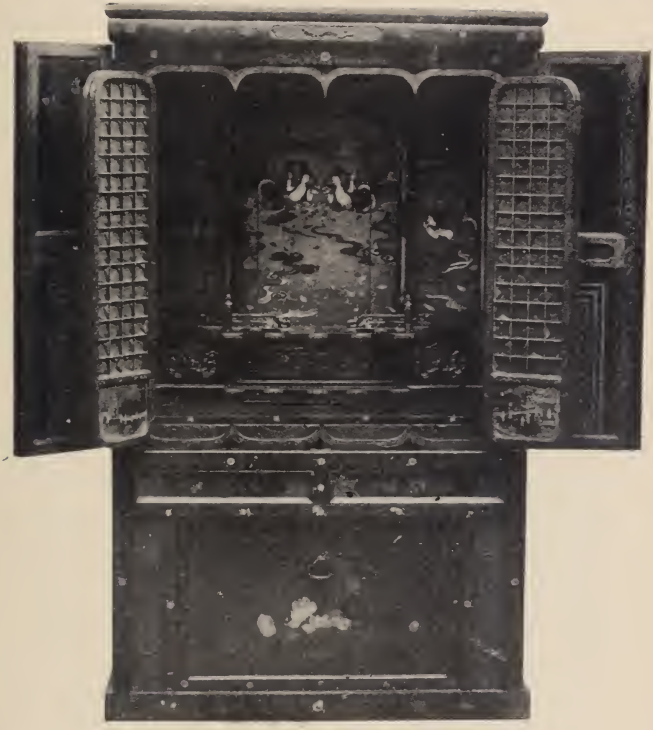
298. Ancient Palace Ramma.

Mandarin ducks swimming in the water; a bit of rock on one side and the lotus flower on the other is gracefully introduced, making the whole composition perfectly charming; every line and curve betrays the good taste, spirit and feeling of the artist, Tankei, a contemporary of Unkei; from Kinkakuji temple in Kyoto; date, 1300.

Height, 2 ft. 10½ in.; width, 5 ft. 7 in.

299. Superb Old Doors (Four in Set).

Natural color of sugi wood most exquisitely cooled down to a reposeful tone; originally the carvings must have been treated in colors, but little trace of them is left because of age and constant exposure and only the grain of wood is noticeable; each door is partitioned into six small sections, and each section is embellished with carving of different designs, Buddhistic images, crests of the Tokogawa family, howo birds, peony, lotus and chrysanthemums; has interesting iron hinges and ornament; very rare and superb specimen; from Kunozan temple, one of the mausoleums of Tokugawa family; artist, Ryuho; date, about 1650. See illustration. Height of each door, 79 inches; width of each door, 18 inches.



No. 300.

300. Remarkable Palace Butsudan.

One of the most valued treasures in the Shugakuin palace in Kyoto; it would be next to impossible to give any idea of the merit and magnitude of the work in this short space accorded to it; only a brief description is given below and the rest is left to the interested and critical public. The exterior is a tall square chest of black lacquer; the front side elaborately inlaid with mother-of-pearl in design of throwing out tendrils; minute geometrical plan, etc.; on the lower panel door, lotus pond gracefully worked in same material, while the drawers are of conventional decorative design; the sides are covered with old linen on which lacquer is slightly coated and finished with red frames. Double doors of four folds each will be opened to the inner splendor; the first or the outside doors — each fold 10 x 41 inches, exterior of which is embellished with a Chinese poem and other interesting design in beautiful mother-of-pearl, while the reverse side is a most elaborate and minute decoration in same material; the second or under doors,— each 9 x 36½ inches, are of gold fret work lined with the green sha cloth; the lower panel, the frame and the fret work proper are

beautifully inlaid both inside and out; the panel — Chinese sceneries most minutely worked in; even the smallest detail is most noteworthy. The interior will remind one with the splendor and dazzling beauty of Japanese temples; ten gold pillars supporting the ornamental part of the structure; beautifully carved and fret work rammas in two rows; between the rammas and ceiling, which is decorated, are gorgeously constructed wooden work and moulding, all in gilt; the background is also gilt, with the "Gokuzaishiki" painting of Buddhistic angels flying about the sky, petals of lotus flower scattering in the wind. The sacred place is about six inches high and is surrounded by red lacquer railing; above it a massive dragon in arch shape. It is very rare and extraordinary that such a magnificient work could be produced in mother-of-pearl; date, about 1700. See illustration.

Height, 6 feet; width, $3\frac{2}{3}$ feet; depth, $2\frac{1}{6}$ feet.

Third Day's Sale.

NOTE.—In the fall of 1901, on his extended trip through Corea and China, our Mr. Sadajiro Yamanaka had an excellent opportunity of securing many objects of art. Among them is a collection of antique Chinese carvings from temples and palaces. The following numbers are some of the most interesting specimens and will no doubt attract attention of those who are interested in Chinese carvings:

A Collection of Imperial Palace and Temple Carvings.

301. OLD WOOD CARVING.

Chan wood panel; conventionalized gourd design of perforated carving.

Height, 14½ inches; width, 35 inches.

302. PAIR OLD DOORS.

Five-clawed dragon in fantastic shape coiling among delicate, slender peony trees; above the head of dragon a howo bird has his wings outstretched; wrought in relief; chan wood and mahogany finish; has metal hinges.

Height of each door, 47½ inches; width of each door, 26½ inches.

303. Old Teak Carving.

Narrow and horizontal; floral design delicately carved on both sides; top ornament of palace screen.

Height, 6½ inches; width, 32½ inches.

304. Pair Old Carvings.

Solid Marubori carving of unusual thickness; design on one side, dragon and clouds; the reverse side, clouds; a part of palace ornament.

Height, 19½ inches; width, 30 inches.

305. Pair Old Carved Doors.

Artist carving in relief; pure Chinese design of lotus flower in a slender vase in the centre; slightly touched with color; one door has design of plum blossoms.

Height, 44 inches; width, 25 inches.

306. Old Wood Ramma.

In black; squirrels playing among the grape vines; fine perforated work; design on both sides; from Howa palace.

Height, 13 inches; width, 57 inches.

307. Pair Old Carved Doors.

Square doors of chan wood in mahogany

finish; peony and howo carved in relief; graceful design; has original hinges.

Height of each door, 29 inches; width of each door, 26½ inches.

308. Old Teak Ramma.

Artistic fret work; shitan variety of teak wood.

Height, 14 inches; width, 57 inches.

309. Pair Old Teak Carvings.

Bats flying about in the clouds; a Chinese character, "Ju," longevity, forms the connecting link; imperial bedstead decoration.

Height, 16 inches; width, 2 feet.

310. Pair Old Doors.

Of mahogany tint chan wood; dragons emerging from the water as if to rule over land and sea; fine example of fearless Chinese design well executed; has metal hinges.

Height of each door, 45 inches; width of each door, 27 inches.

311. Old Teak Picture Frame.

Fine perforated carving ornated with mother-of-pearl.

Dimensions, 12 x 14 inches.

312. Old Teak Carving.

Dragons and clouds cleverly carved in relief; heads of the animals stand out prominently so as to give powerful effect; black teak wood of kokutan variety; date, Chien Lung. Height, 17½ in.; width, 37½ in.

313. Pair Old Teak Doors.

Conventionalized floral design wrought on solid teak wood of Shitan variety; has metal hinges.

Height of each door, 40 inches; width of each door, 21 inches.

314. Old Palace Ramma.

Solid box-wood in original wood color; birds and trees minutely carved, showing great care even to the smallest detail; admirable work of skill and untiring devotion; brought from Oyafu palace.

Height, 29 inches; width, 56 inches.

315. Pair Old Doors.

Same as No. 302.

316. Old Teak Carving.

Perforated pine, plum and bamboo on both sides; charming work.

Height, 3 feet; width, 3 feet.

317. Old Carved Panel.

Chan wood in brown; dragons and clouds boldly carved in relief.

Height, 46½ inches; width, 30 inches.

318. Long Teak Ramma.

Graceful foliated design perforated and polished skilfully; it is extremely difficult to work out solid piece of teak wood, especially when the design is full of small details; rare and important piece in the collection; date, Chien Lung.

Height, 9 in.; width, 8 ft. 10 in.

319. Pair Old Doors.

Dragon and clouds in relief.

Height of each door, 31 inches; width of each door, 27 inches.

320. Solid Old Carving.

Superb perforated Marubori carving; dragons and clouds effectively arranged; reverse side, wavy lines of cloud; rare specimen of Chien Lung period of glyptic art.

Height, 20 inches; width, 55 inches.

321. Pair Teak Cabinet Doors.

Chinese domestic scene exquisitely wrought in high relief; date, Chia Ching.

Height, 15½ inches; width, 14½ inches.

322. Pair Old Doors.

Dragon and clouds covering the entire space. Height, 42½ in.; width, 23½ in.

323. Long Chan Wood Ramma.

In the open floral ground three panels are reserved on which interesting different subjects in relief are daintily carved.

Height, 10½ inches; width, 7¼ feet.

324. Pair Old Carved Doors.

Howo and peony; bold in manner and agreeable in form; fine carving of Chien Lung period.

Height of each door, 2⅓ feet; width of each door, 2¼ feet.

325. Old Cabinet Doors.

Four in set; Cinnabar lacquer process of coating; fine exquisite lines that form the principal design; dragons and clouds are cut in and filled with gold lacquer and touched in green and red; very valuable

and striking work of the Ming period; has hinges and teak wood frame.

Height of each door, 4 feet; width of each door, 2½ feet.

326. Old Teak Carving.

Conventionalized floral pattern in free and elegant manner, wrought out beautifully; a part of the palace cabinet.

Height, 12 inches; width, 30½ inches.

327. Old Teak Carving.

Flower vases; pen stands and censer in the centre; a familiar pattern, yet perfectly charming; from Oyafu palace; date, Chien Lung. Height, 15 in.; width, 58½ in.

328. Pair Old Teak Doors.

Minutely carved arabesque design that reminds one of the Egyptian pattern; it is the work of great patience and care; from the Imperial wardrobe in Howa palace.

Height of each door, 4 feet; width of each door, 2 feet 4 inches.

329. Old Teak Panel.

Two lions looking at each other; interesting design; purely Chinese.

Height, 15 inches; width, 46½ inches.

330. Old Teak Panel.

Bats, clouds and Nioi artistically arranged and carved.

Height, 11 inches; width, 23 inches.

331. Old Teak Panel.

Hermits and sages in different positions under the pine, plum and bamboo; remarkable inlaid work with mother-of-pearl on the mahogany finished background.

Height, 14 inches; width, 4 feet.

332. Old Teak Panel.

A happy family of mythical lions playing with a ball; very charming and effective work; period, Chien Lung.

Height, 13½ inches; width, 41½ inches.

333. Old Teak Panel.

Sea horse over the rolling waves; faithful execution of the horse; strength of every line of the waves is of a wonderful creation; only the best of best artists could have produced such an excellent piece of work; this panel was brought from the drawing room in the Oyafu place; Chien Lung period.

Height, 13 inches; width, 55 inches.

334. Old Teak Panel.

Mate to above.

335. Old Teak Ramma.

Blooming peony in centre, and on the sides two howo birds spreading their wings; carefully carved in low relief and polished.

Height, 15 inches; width, 60 inches.

336. Old Teak Door.

A part of the Imperial cabinet doors; dragons hovering in the clouds, which form a superb background; mahogany finish.

Height, 4 feet; width, 2½ feet.

337. Old Teak Carving.

Same as No. 327.

338. Old Teak Picture Frame.

Around the frame carved out are numerous small Buddhistic figures and altar pieces — sixty in all — every one of which in itself is perfection; they are systematically arranged and set over the minutely carved ground of wavy lines representing clouds; brought from the Emperor's family temple in Pekin.

Height, 5⅔ feet; width, 3½ feet.

339. Old Teak Panel.

Dragons and clouds admirably executed in relief.

Height, 18 inches; width, 37 inches.

340. Old Teak Ramma.

Flying dragons and bats in delicate carving over the chased geometic ground; unusual combination of subject and lines bring out a charming effect.

Height, 12½ inches; width, 52½ inches.

341. Superb Old Teak Screen.

The screen proper filled in with beautifully carved teak panels, both sides polished and finished; also interesting fret work; rare and interesting work secured from the Andirda chamber in the Oyafu palace; date, Chia Ching.

Height, 5 feet 11 inches; width, 6½ feet.

342. Massive Teak Doors (Four in Set).

Of shitan variety of teak; finished in mahogany tint; chaste carving in low relief on both sides; the front has five panels in all, the first with bric-a-brac, two, three and four with rakans in different positions, and the last a Dharma leading an animal; the

reverse side, vases and censers of various shapes; date, Chien Lung.

Height, 71 inches; width, 78 inches.

343. Old Wood Carving.

Statue of Dharma seated in a chair; rich gold finish over shu red lacquer ground; this process of lacquer coating is called byakudan, and is highly valued in China and Japan; the chair is of black lacquer and inlaid with mother-of-pearl; the back panel of the chair is an interesting landscape done also in mother-of-pearl; on the lower shelf of the chair is placed a pair of shoes in gold; brought from temple Tengningsu in Pekin.

Height of statue, 2 feet 10 inches; height of chair, 3 feet.

Note.—The following six numbers, 344 to 349, are the most important works in the collection. Each bears the signature of the artist.

344. Old Teak Panel.

Imperial five-clawed dragons after the Hoju, precious stone; depth and perfect lines of clouds, that cover every inch of the entire space, and force of dragons are particularly worthy of note; the material used is of the best quality of teak, known as

"Kokutan"; in spite of age it is wonderfully well preserved; on the reverse side of the panel is artist's name and date cut in, "Designed and executed by Ching Gioku by the order of the Emperor, March 9, the 15th year Chien-lung"; from Howa palace.

Height, 6 in; width, 5 ft. 10 in.

345. Old Teak Panel.

Similar design to above.

Height, 14 inches; width, 70 inches.

346. Old Teak Door.

Animating design of descending and ascending dragons.

Height, 3 ft. 7 in.; width, 2 ft. 9 in.

347. Old Teak Door.

Mate to above; slight modification in design in form of dragons.

348. Old Teak Door.

Design similar to those already described; imposing example of magnitude and careful execution. Height, 5½ ft.; width, 2¾ ft.

349. Old Teak Door.

Similar design to above with only a slight variation. Height, 5½ ft.; width, 2¾ ft.

350. Old Tea House Ramma.

Charming design of pine tree and howo birds in open work.

Height, 1 foot; width, 6 feet.

351. Superb Old Temple Ramma.

A Buddhist priest in a pious attitude, and boldly carved out pine tree; various rich pigments cooled down to a reposeful tone by age and exposure, the grain of wood adding a considerable charm; the frame is later addition; from Koyasan temple; date, 1700. Height, 13½ in.; width, 55½ in.

352. Kamakura Lacquer Ramma.

Snow white heron and purple iris flowers in strong and effective lines; beautiful decorative work. Height, 19 in.; width, 6¼ ft.

353. Old Temple Hafu.

Camellia japonica and sparrow in rich pigments of blue, green and white; a part of beam ornaments in Nikko temple; designed by Yasunobu, one of the well known painters of the Kano school; date, about 1700. Height, 8½ in.; width, 2 ft. 3 in.

354. Old Tengai.

Tengai (canopy) is of rich gold lacquer with enrichment of small sacred mirrors in red, green and gold; old brocade strips, twelve in number and forty inches long, drop down gracefully; one of the important temple ornaments generally suspended from the ceiling over sacred images.

Whole length, 4¾ feet.

355. Old Temple Hafu.

Hotei, god of contentment and pleasure, playing with children under pine tree; solid carving of yoshino sugi wood possessing an excellent wood grain; the feeling and strength of the artist is visible in every line; from Koyasan temple; artist, Hida-no Takumi. Height, 21½ in.; width, 52 in.

356. Old Wood Carving.

Howo bird in various rich pigments; a part of frieze decoration of temple building; date, about 1750.

Height, 7 inches; width, 2 feet.

357. Old Temple Ramma.

An enraged mythical lion and full-blooming peony; deep pierced carving; lion in

rich tone of blue and green stands out boldly; the flowers in red and green, charmingly introduced; from Hasedera temple, Nara; date, about 1600.

Height, 22 feet; width, 5 ft. 7 inches.

358. Small Hafu.

Pleasing subject of plum blossoms floating on the water; of keyaki wood.

Height, 8½ inches; width, 21 inches.

359. Pair Shrine Doors.

Lotus pond painted in Gokuzaishiki; soft green leaves of lotus, delicate pink flowers combined with blue water below makes a charming picture.

Height of each door, 5 ft.; width of each door, 21 inches.

360. Remarkable Temple Ramma.

Pierced and perforated carving; three striking lions in dark grey amid peony flowers and rocks; from Hongwanji temple, where it was used as a wall decoration in the inner court; date, about 1750.

Height, 13 feet; width, 6½ feet.

361. Interesting Fret Work.

Geometric design; open work crests in gold.

Height, 3 feet; width, 5½ feet.

362. Old Temple Ramma.

Pierced and perforated carving of howo bird and peony; date, about 1650.

Height, 13 in.; width, 4 ft. 5 in.

363. Old Buddhist Scripture Box.

Intricate geometric design incised on gilded metal ground; sacred crests, Horin, in black on four sides; a gilded metal tokko on top of cover of the box; inside is finished in brocade.

Height, 7 in.; depth, 6 in.; width, 13 in.

364. Old Temple Ramma.

Design of Japanese "Fairy Palace"; rich careful carving finished in gold; fairies playing with dragons amid the rolling waves in front of the majestic palaces; from the shrine of Benzaiten in Chikubu Shima, an island in Biwa Lake; date, about 1650.

Height, 1⅔ feet; width, 5¼ feet.

365. Old Metal Keman.

A kind of garland that adorns the prayer room in a temple; gold plated brass of exquisite tone; angels and lotus flower incised on upper half, and on the lower lotus; on each side of it hang small ornaments; four strips that make up the keman could be folded; design on both sides.

Length, 5 feet 1 inch; width, $1\frac{1}{6}$ feet.

366. Old Wood Panel.

Sacred horse painted in black, red and green; this panel was presented to a temple in Miyajima by Shogun Iyemitsu, whose family crest is painted on the brocade horse cover; painted by Naonobu; 1660.

Height, 4 feet; width, $4\frac{1}{4}$ feet.

367. Small Temple Ramma.

Perforated carving; one of the familiar Chinese subjects; Kakkio, an obedient son, digging an iron pan under peony flower, his devoted wife eagerly watching by his side.

Height, 13 inches; width, 35 inches.

368. Four Old Temple Doors.

Costly gold fret work lined with green sha cloth and also old brocade in delicate

tone; used in temple as partition doors that lead to the inner altar.

Height of each door, 7 feet 1 inch; width of each door, 1 foot 6½ inches.

369. Old Temple Ramma.

Howo bird and peony in pierced and perforated carving; most exquisite subdued color tone; from Isshinden; artist, Mitsutada; date, 1700.

Height, 19 in.; width, 5 ft. 7 in.

370. Old Temple Gong.

With fine lacquer stand beautifully decorated with perforated carving on top and bottom, lion heads forming the base; the gong is of clear and deep tone; grotesque archaic design incised and filled in lacquers; has strikers to match.

Diameter of gong, 2 feet 5 inches; height of stand, 4⅔ feet.

371. Old Tea House Ramma.

Bamboo and sparrows carved out of a solid piece of kiso keyaki wood; dark brown color; simplicity of design and color is quite refreshing.

Height, 1 ft. 4½ in.; width, 6 ft. 5 in.

372. Old Tea House Ramma.

Shiba Onko saving his companion by breaking the precious jar.

Height, 11 inches; width, $5\frac{2}{3}$ feet.

373. Old Shrine Ramma.

Arch form; fine and deeply perforated carving; a huge dragon chasing monks in the mountain; gold gilding; date, about 1800.

Height, $7\frac{1}{2}$ inches; width, $3\frac{1}{6}$ feet.

374. Old Scripture Stand.

Costly shu red lacquer; carving decorations on sides and lower part are in gold lacquer finish; date, about 1700.

Height, 10 inches; top, 12 x 24 inches.

375. Pair Old Sliding Doors.

Temple sliding doors; Chinese historical design; benevolent Emperor Rio giving a roll of silk and rice to his faithful subject; reverse side, reeds and ducks in Indian ink; painted by Tanrio, of the Kano school; date, about 1760.

Height, 5 ft. 7 in.; width, 3 ft. 1 in.

376. Old Kamakura Lacquer Ramma.

Bishamon, one of the twelve gods of fortune, driving an evil spirit with his sacred spear; fine perforated work of clouds forming the background; reverse side, wavy lines of clouds; carved and lacquered in colors by Takeda Takumi, about 1800; costly specimen.

Height, 2 feet; width, 6 ft. 1 inches.

377. Old Carving.

Coiling dragon, water and clouds; deep carving of unusual strength; an altar decoration of Yeiheiji temple in Echizen; date, about 1720.

Height, 11 inches; width, 32 inches.

378. Pair Remarkable Pillar Decorations.

Peony flower and leaves cleverly combined and carved out of a solid piece of owari keyaki wood; perfect tone and distinct lines of wood grain secured by long exposure and age; brought from Nijo castle, where these pieces served as pillar decorations of the main building; carved by Hidari Shoshin, a gifted son of Jingoro; date, 1650.

Height, 2 feet; width, 4¾ feet.

379. Pair Old Lion Heads.

Excellent solid Marubori carving in original wood color; superb wood grain; date, about 1750.

Height, 24 inches; width, 37 inches.

380. Old Temple Ramma.

Perforated work of howo birds and kiri trees treated in costly green, red, gold, etc.; from Uzuma temple; date, about 1650.

Height, 1 ft. 5 in; width, 4 ft. 10½ in.

381. Old Temple Hafu.

A solid oak carving; interesting arabesque design; from Nijo castle; date, about 1650.

Height, 1¾ foot; width, 6½ feet.

382. Old Bronze Panel.

Hokuwan, one of the sixteen chief disciples of Buddha; hammered out and treated in rich tone of green and gold; date, 1750.

Dimensions, 11 x 12 inches.

383. Old Scripture Stand.

Costly shu red lacquer finish called negoro coating; carved decoration of peony is wonderful workmanship; gold plated and incised metal works are an effective addition;

used in Buddhist temple for scripture and prayer book stand ; date, about 1750.

Height, 11 in.; top, 13½ x 24½ in.

384. Old Temple Remnant.

A lioness with her young ; rocks and peony flowers carved out of piece of hida keyaki wood ; a creditable work of no small merit ; from Osaka castle ; date, about 1800.

Height, 25 inches ; width, 41 inches.

385. Old Temple Ramma.

Confucius taking a stroll in the peony garden ; treated in white, red and green ; date, about 1600.

Height, 1½ foot ; width, 5 feet.

386. Old Scripture Stand.

Narrow and graceful shape ; rich brilliant gold lacquer finish ; delicately carved chrysanthemums on the upper cross board, and simple wavy lines of water fill the lower ; joints and important places are ornamented with gold plated metal work ; used by a Daimio in front of his family shrine as a prayer book stand.

Height, 13½ inches ; top, 23 x 8 inches.

387. Pair Old Pillar Ornaments.

Called Kibana (wooden nose) because it is projected out from the main beam supported by two pillars; dog foo of solid oak possessing charming wood grain; from Wakayama castle; date, about 1650.

Height, 25 inches.

388. Old Temple Ramma.

Two large white flying storks set over dark, smoked background of pine and camellia japonica; admirable conception and pleasing color combination; carved by Koyen, of the Tankei school; from Kofukuji temple in Nara; rare and important work; date, 1400.

Height, $1\frac{1}{4}$ feet; width, 5 feet 11 inches.

389. Pair Temple Sliding Doors.

Bamboo and snow boldly and effectively painted on Satsuma sugi wood; free movement of the brush and fearless combination of color is fascinating; painted by Yeitoku; date, about 1600.

Height of each door, 5 feet 11 inches; width of each door, $2\frac{5}{6}$ feet.

390. Old Iron Lantern.

Square temple hanging lantern; tiger lily design in open work; from Kasuga temple. Height, 14 in.; width, 10 in.

391. Antique Brass Hanging Lantern.

Graceful round shape; Miyajima deer and flowers in open work, and remaining part decorated with strongly cut arabesque design; from Miyajima temple; date, about 1700. Height, $1\frac{5}{6}$ feet.

392. Old Carved Wood Panel.

Full moon and rabbits; solid piece of wood carving; the moon treated in silver, which is charmingly oxidized, and two grey rabbits in high relief make the whole a pleasing picture. Diameter, $1\frac{1}{3}$ feet.

393. Old Temple Gong on Pedestal.

Large clear toned gong on richly painted lotus pedestal.

Height of gong, $16\frac{1}{2}$ inches; height of pedestal, 26 inches.

394. Old Temple Hafu.

This bold and animating dragon carving of solid kiso keyaki wood had been the

centre of admiration at the Miyedera in the Omi province; it was popularly admitted as the work of Hidari Jingoro, for none but the chisel of the great master could have created such an excellent work of art; date, about 1600.

Height, 11 inches; width, 4½ feet.

395. Old Temple Ramma.

A large dragon, holding the hoju stone in his hand, dashing through the clouds and waves; one of the best examples of pierced and perforated work in the collection; various rich pigments toned down to a fascinating tint; earlier work by Seibei; 1700.

Height, 25 in.; width, 6 ft. 5 in.

396. Old Wood Carving.

Two gods of harmony, one holding a lotus flower and the other an incense, signifying wisdom and piety respectively; treated beautifully in rich pigments; reverse side is also decorated; date, 1700.

Height, 1 foot; width, 1⅓ foot.

397. Old Temple Remnant.

Peony cleverly carved and treated in colors. Height, 7 in.; width, 25 in.

398. Old Temple Ramma.

Howo bird in centre spreading her tail feathers and wing; set on a cloudy background; excellent color combination; striking and powerful effect; date, about 1650.

Height, $1\frac{3}{4}$ feet; width, $5\frac{3}{4}$ feet.

399. Old Marubori Hafu.

Peony and lions of solid kiso keyaki wood carving; presentation piece by the artist "Masanaga to Temple Wakai," carved on the back.

Height, $10\frac{1}{2}$ inches; width, 32 inches.

400. Temple Hanging Panel.

Two angels, one playing a flute and the other on a biwa, flying about the sky; the figures and clouds carved and finished in the process called Byakudan lacquer coating; skill in execution coupled with perfect color combination impress one this is no insignificant work of art; it is attributed to Tankei, one of the greatest sculptors Japan has produced; brought from Shinyakushiji temple; date, 1300.

Height, $1\frac{1}{3}$ ft.; width, 2 ft. 1 in.

401. Old Temple Ramma.

Two "Mokko" shaped panels framed in gold are set in; one howo and peony, and the other onaga birds; these pieces were saved from the Toto temple in Nara at the time of the great fire that broke out in the spring of 1852; Mr. Hirase was fortunate enough to secure them and had them made up in one ramma similar to the original; date, about 1600. Height, 2 ft.; width, 6 ft.

402. Remarkable Statue of Yakushi Niorai.

All merciful Yakushi Niorai in soft gold lacquer finish, sitting on a lotus flower; treated in beautiful green pigment; behind the Niorai is placed a brilliant halo of cloudy effect with a lotus flower in the centre; was presented by the "Lord of Yanagisawa to the Yakushiji Temple in the tenth year Kyoho," 1725 (written in red lacquer on the base of Niorai). Whole height, 4⅓ ft.

403. Charming Tea House Ramma.

Open work; strong wavy line of water in green and blue; the design furnished by a Tosa school painter; has gold wooden mat and black lacquer frame; date, about 1750. Height, 1⅓ ft.; width, 6 ft. 1 in.

404. Charming Tea House Ramma.

Mate to above.

405. Old Nikko Ramma.

Mandarin ducks in the water; the whole effect characterized by simplicity and fine feeling; date, about 1750.

Height, 16 inches; width, 6¼ feet.

406. Old Buddhistic Cabinet.

Tall and narrow lacquer "Oizuru"; outside in black lacquer and ornamented with luxuriously incised and gold plated heavy brass; the front decoration on the door, of Buddhistic subject, is particularly worthy of note; above the doors are two lines of Chinese hieroglyphs, "Nam Amida Butsu," constantly repeated prayer by Buddhists, meaning "Thou gracious Buddha, lead me to thy way." Inside the cabinet on a brilliant gold stand is placed the image of Jizo, the guardian god; among many and varied educations for priests, a pilgrimage throughout whole of Japan holds an important place; with this tall and heavy cabinet on his back, a young and ambitious priest goes out on foot for a long journey, repeating the sacred prayer, "Nam Amida Butsu." This form

of training is not practiced in any degree in New Japan; only occasionally one sees pious monks going about the country; metal works are by Tamaya, in Nagaoka, whose name is incised; date, about 1750.

Height, 5½ ft.; dimensions, 17 x 7½ in.

407. Old Temple Ramma.

Two angels in the clouds; most charming color tone; various pigments softened to a degree that appeals to refined taste and critical artists; a rare piece in the collection; brought from Todaiji temple in Nara; carved by Tankei, whose works doubtless hold the first place in the history of Japan's glyptic art; date, 1300.

Height, 23½ in.; width, 5 ft. 7 in.

408. Old Palace Ramma.

A lion on the cliff; bold and perforated carving, the animal standing out; a greater part of the gold gilding came off save the indented portions; design by Yeitoku and executed by Sanjo school sculptor; brought from the Momoyama palace; date, about 1600.

Height, 3⅔ feet; width, 25 inches.

409. Buddhist Tengai (Canopy).

From Shigisan temple, where it was used as a covering suspended from the ceiling over the image of Shoden, god of wealth; Tengai proper is a large circular form of lotus leaf; an angel gracefully painted on inside; the yorakus in gold and ornated with beads dropped down from the end of leaf; sixteen in all; the inside yorakus are of gold plated metal incised in design of flowers; nineteen in number; date, about 1750.

Diameter of lotus leaf, 3 feet, 1 inch.

410. Shinto Shrine Panel.

A happy family of lions playing at will in the rocky cliff; conventional peony flowers and waterfall; minutely carved details in an unusual manner and thickness of wonderful workmanship. This hanging panel was presented to the Sumiyoshi temple by Mr. Yubisui, a wealthy merchant in Sakai, who, is is said, had two artists at the work for three years; written on the frame, "Presented by Yubisui Sentaro, March the year Bunka," 1814.

Height, $3\frac{1}{6}$ feet; width, $5\frac{5}{6}$ feet.

No. 410.

411. Ancient Shinto Shrine Cabinet.

Black lacquer; elliptical shape; the doors hinged and ornamented with gold plated and incised metal work; the stand is in costly shu red lacquer decorated with carved peony in colors; most artistic painting on the reversed side of the doors; painting of Monju (Mangusri) and Fugen (Samantabhadra) riding on elephant and lion respectively; ceiling is of deep blue on which are howo birds amid the clouds in gold beautifully painted; two gilt shelves are placed on carved dragon holders, also in gilt; a fitting piece of art furniture, as cabinet.

Height, 5 ft. 7 in.; width of stand, 3 ft. 4 in.

412. Old Temple Ramma.

Of interesting Chinese design; two weary travelers, father and son, encountering a tiger in the depth of a forest; seeing the danger and no way of escape, the obedient son begs his father to flee, and voluntarily offers himself as a living sacrifice to the fierce beast; his piety and brave determination moves the cold-blooded animal, which leaves them unharmed; beautifully perforated work in rich gold gilding; by Ota Toshikazu; about 1670.

Height, 2 feet; width, 5⅓ feet.

413. Ancient Scripture Stand.

Used in the inner Buddhist temple; fine carving of mandarin ducks and figures finished in gold; date, about 1650.

Height, 2 ft. 5 in; dimensions of base, 1½ feet x 4½ feet.

414. Old Buddhist Shrine Cabinet.

Square shape; black lacquer; simple style of construction with so-called "Tengai" roof, which is decorated with angel carving in front; the doors are richly ornamented with carvings and gold arabesques, while the reverse sides are painted with Buddhistic subject on black lacquer ground; the stand is also embellished with carvings of peony and lotus in colors; from temple Toji, Kyoto; date, 1650.

Height, 5¼ ft.; width of stand, 2 ft. 5 in.; depth of stand, 1¾ ft.

415. Massive Old Ramma.

Winged angel Kario heralding the birth of Buddha Shaka Muni; free and flowing form of the angel, grace of color tone, and the depth of carving, some of the chief characteristics of the Sanjo school, are strongly marked in this work; from Tofu-

kuji temple; carved by Sadakazu, whose works are very rare; date, about 1500.

Height, 3 feet; width, 4 feet.

416. Massive Old Ramma.

Mate to above; angel Binga, always and inseparably represented with the angel Kario, playing on sho, a wind musical instrument.

417. Hanging Panel.

From the Kitano shrine, where Sugawara no Michizane, Japan's greatest scholar, is enshrined; an ox carrying a plum branch, typifying Michizane riding on a sacred ox.

Height, 1 ft. 7 in.; width, 2 ft. 8½ in.

418. Old Statue of Amida Niorai, Amitabha.

Amida, the immeasurable light, who rules over the act of preaching the law and destroying doubts; he is in characteristic position, forming a ring by his fingers, meaning "I am come to lead you to light and the pure land"; has halo on the back; from Sanju Sangendo temple, where all the known Buddhist idols are supposed to be kept; excellent work; date, about 1550.

Height, 4¾ feet.

419. Tea House Ramma.

Fisherwomen diving for awabi kai (sea ear); perforated work and treated in colors.

Height, 1 ft. 7 in.; width, $6\frac{1}{6}$ ft.

420. Four Old Shrine Doors.

In two parts; richly gilded fret work lined with green sha cloth and here and there decorated with old brocade crests; lower panels are ornamented with carved lions in different positions in gold; inner shrine doors of Shorenin, in Kyoto; date, about 1750.

Height of each door, 6 ft.; width of each door, $1\frac{1}{3}$ feet.

421. Old Temple Ramma.

Two howo birds spreading their gorgeous tail feathers; set out prominently over the cloud and hill background; from Kanyeji temple; date, about 1600.

Height, $1\frac{3}{4}$ feet; width, 7 feet.

422. Iron Flower Vase.

Ovoid shape; three mimi or ears on the shoulder; grotesque design of dragons and clouds of strongly incised lines; beautifully treated with Mitsuda lacquer; date, about 1700. Height, 23 in.; diameter, $2\frac{1}{6}$ ft.

423. Temple Hanging Panel.

Thunder god in red and touched with various colors; background in cloudy effect; has black lacquer frame; by Morikawa Hoin, who was one of the most popular sculptors in the beginning of the nineteenth century.

Height, 4 ft.; width, 2 ft. 5 in.

424. Grand Altar Stand.

Of extremely large size; the upper part is decorated with dragon and cloud carving, and the lower with delicate lines of waves — subjects so popular among Buddhist sculpturings; in centre, by the sides of spiral legs, brocade design in low relief; three sides are decorated in the same manner as on the front — all in gold gilding, with enrichments of gold-plated brass work; used in front of the main altar for flower vases and scriptures; from Hongwanji temple and done by Nishi Doan; date, about 1700.

Dimensions, $3\frac{1}{6}$ feet x $6\frac{1}{6}$ x $1\frac{5}{6}$ feet.

425. Old Temple Ramma.

Perforated carving; tiger roaming in bamboo forest; date, about 1650.

Height, $2\frac{1}{6}$ ft.; width, 4 ft. 7 in.

426. Pair Dog Foos.

Solid carving of sugi wood; crude and yet spirited workmanship; finished in gold and green of exquisite tone; from the Kasuga temple; date, about 1700. See illustration.

Height of male dog foo, $2\frac{2}{3}$ feet; height female dog foo, $2\frac{1}{3}$ feet.

427. Old Temple Ramma.

Bold and massive design of peony; perforated work of one piece of keyaki wood; finished in color; artist, Ichu Bansho; 1650.

Height, 2 ft. 1 in.; width, 6 ft.

428. Six Shrine Doors.

Gilt fret work lined with sha cloth; ornamented with carvings treated beautifully in colors; from the inner shrine of the Isshinden temple; date, about 1750.

Height of each door, 1 foot; width of each door, $6\frac{1}{4}$ feet.

429. Superb Old Temple Ramma.

Howo birds and pine tree over-spreading; heavily treated in various pigments of excellent tone; from the Akishino temple; a rare specimen of the Keiyei period, 1394-1422.

Height, 1 ft. 5 in.; width, 9 ft. 11 in.

No. 426.

No. 429.

No. 449.

430. Pair Old Palace Sliding Doors.

Snow white heron in the lotus pond painted on kiso sugi wood by Hanzan; white graceful bird against green ground makes a charming effect; from Nijo castle; date, 1800. Height, $5\frac{2}{3}$ feet; width, 3 feet.

431. Set of Musical Instruments.

Consisting of: *a*, madaiko (large drum); *b*, kakko (small drum); *c*, hantaku (bell). Two drums are finished in gold with simple flower and dragon in color; madaiko and hantaku suspended from circular stand of black lacquer, while kakko rests on white kiri stand; from Toyokawa Inari shrine in Mikawa.

432. Old Temple Ramma.

Sanjaku (mountain sparrow) in the cliff; pine and peony in gold over shu red lacquer; by I'cho Yoshimura, Nara; date, about 1650. Height, $1\frac{3}{4}$ foot; width $5\frac{1}{3}$ feet.

433. Massive Old Temple Ramma.

Perforated carving of solid keyaki in original wood color, toned down, showing the chisel marks; two angels in the air receiving pious souls into the "Better

Land"; from Kunozan temple, the burial ground of the Tokugawa family, to which this magnificent piece of art was presented by the ninth shogun, Iyeshige, in 1750.

Height, 2 ft. 2½ in.; width, 9½ ft.

434. Four Shrine Doors.

Interesting fret work in gilt lined with sha cloth; beautiful carving in colors set in the frame; very effective doors; date, about 1750.

Height of each door, 6 ft. 2 in.; width of each door, 1 ft. 5½ in.

435. Remarkable Old Hafu.

A splendid decoration of yoshino sugi wood by Hidari Jingoro; chaste work of rooster and hen feeding their young; well balanced and strong, with appearance of simplicity; force and feeling of the master could be traced in every line and chisel mark; for many years this superb work that was placed on the bell tower, now destroyed, in the Tennoji temple ground, had attracted much attention. Mr. Hirase is proud of this rare and important work; date, about 1600. See illustration.

Height, $2\frac{1}{12}$ feet; width, 5½ feet.

No. 435.

No. 437.

436. Superb Butsudan.

Massive shrine for decorative art furniture as cabinet; four folding doors embellished with carved Buddhistic subjects, Monju and Fugen in different attitudes, the lower part gilt arabesque design; the reverse sides painted in design of lotus and arabesque; the stand is in black lacquer and decorated with carved panels of water and crests; inside finished in gold and has two shelves also in gilt; from the Minobusan temple; date, about 1720.

Whole height, 8 feet; dimensions of the roof, 5 x 3 feet.

437. Six Shrine Doors.

Gilt fret work lined with the figured sha cloth; the centre ornamented with panels minutely carved and treated in costly pigments; two panels are of poppies and the remaining four of lotus and iris respectively; has interesting gold plated and hand incised metal work ornaments; from the inner court of the Seiren in Kyoto; date, 1750. See illustration.

Height of each door, $5\frac{3}{4}$ feet; width of each door, 2 feet.

438. Old Pagoda Shrine.

Hexagonal centre where idols were kept is enriched with perforated carving, lacquered and gilded; roof is tent like in form and projects out considerably; the summit is ornamented with an interesting tall spire; the stand is also coated with expensive lacquer and panels are decorated with lotus and water painting of perfect tone; date, about 1700. Height, $5\frac{1}{6}$ feet.

439. Pair Charming Sliding Doors.

One solid piece of kurobe sugi wood; painting of plum trees and birds in strong lines on one side; on the reverse side charming cherry tree and horses touched with gold dust representing spring clouds; painted by "Shunboku I'cho," signed and sealed, of the Kano school, 1740; secured from the Lord of Koriyama at the time of the Restoration.

Height of each door, $5\frac{3}{4}$ feet; width of each door, 3 feet $1\frac{1}{2}$ inches.

440. Remarkable Old Temple Ramma.

Coiling dragons in the clouds, of vigorous Marubori carving (solid piece carving); originally had been lightly treated in colors, but little traces now left on account of age

and exposure; this impressive work of art is especially worthy of note in many respects: (1) for its length, (2) for the beautiful wood grain, (3) for its harmonious composition and wonderful execution, etc.; because of rare quality of the wood (Yoshino sugi) the citizens of Yoshino village presented it to the Koyasan temple, where the temple sculptor, Teiki, transformed it into this wonderful work of art; after completion it was used as a moulding ramma in the main hall, and was known as the "Two Dragons of Koya"; date, 1660.

Height, 1 ft. 1 in.; width, 12½ ft.

441. Lacquer Romon (Gate).

Miniature temple gate; superb workmanship with fine carvings; interesting joint works and all other necessary pieces in the temple architecture; four pillars supporting the roof resting on stand also ornamented with carvings. Height, about 40 in.

442. Massive Old Moulding.

Natural keyaki wood tint beautifully battered over deeply incised ground of fine geometical design; graceful chrysanthemums carved in high relief; one of the

principal mouldings on the main entrance gate of the Osaka castle; date, about 1700.

Height, 2 feet; width, $17\frac{5}{6}$ feet.

443. Massive Keyaki Moulding.

Of similar size to above and little variation in design; throwing out tendrils over deeply incised geometrical pattern; from the same castle.

Height, 2 ft. 1 in.; width, $17\frac{2}{3}$ ft.

444. Superb Marubori Ramma.

Deep and vigorous carving of dragon on solid koya keyaki wood; a fierce dragon over the waves; of natural color beautifully battered by age and exposure, giving a charming wood grain; arch-shaped and has red lacquer frame; from the Kibi shrine in Yechizen, and carved by Seishichi; date, about 1750.

Height, $2\frac{1}{2}$ feet; width, 9 feet.

445. Exquisite Romon (Gate).

Two-storied miniature gate supported by four round pillars; the roof and the frieze decoration is very interesting; carved ornamentation and joint wood work are of excellent workmanship; has fine stand em-

No. 445.

bellished with carvings in colors; all finished in lacquer with the exception of carvings, which are treated in rich pigments.

Height, about 7 feet.

446. Statue of Dainichi Nyorai (Tathagata Mahairokama).

Sakyamunis' self and inner enlightened body; he preached the doctrine of the secret mantras or true words to his own subject; this doctrine is recorded in the sutras, such as Dainichi Kyo and Kongocho Kyo of five hundred thirty and five hundred thirty-four books respectively. There are today millions of men and women in India, China and Japan and other Oriental nations attracting no attention of Occidental scholars and teachers.

This great and good Nyorai is seated on the lotus stand, supported by a mythical lion in a true Indian fashion — his knee legs folded — holding the mudra, or the seal of the fist of wisdom; on his head the crown of enlightenment and perfection, in gorgeous metal work, gracefully resting; the halo, in striking contrast to the simplicity of the statue, is dazzling; it is a leaf-like wooden panel in gilt with deeply carved design of the clouds and howo birds, supposed to make

appearance only when a great man comes to the world. The pedestal, in octagonal shape, is very interesting; it is embellished with minutely carved small panels of floral and arabesque design.

The gentle expression of the Nyorai, magnitude of conception and execution, splendor of polish and gilding, all these are enough to inspire pious worshippers who may come before the image with the traditional awe and reverence. And again, these qualities may not fail to draw the attention of the lovers of art; from Fumon-in temple in Koyasan; date, about 1700. See illustration.

Whole height, 7¼ feet; height of stand, 3⅓ feet.

447. Pair Palace Doors.

Of keyaki wood; natural color; battered and subdued to a charming tint, revealing the grain of wood; ornamented with fine carving of arabesque, kiri and howo birds in rich pigments, also cooled down; has original iron hinges and decoration; from the Zojoji temple in Tokyo, one of the family mausoleums of Tokugawa; very rare example; date, 1650.

Height, 7¼ feet; width, 4¼ feet.

No. 446.

No. 448.

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448. Superb Temple Ramma.

A pair of oshidori (mandarin ducks) in two different positions in the lotus pond; treated in costly pigments of red, green and blue, beautifully cooled down; notice the bold wavy lines of water; crude as they are, how suggestive; again, the lotus leaves and flowers that peep out and float on the water; it is altogether a work of art; although the artist is unknown, one would not hesitate a moment to see it is from the chisel of some great master; secured from the abbot's study in Chionin temple; the frame and background is of later period; date, about 1400. See illustration.

Height, 2 ft. 5 in.; width, 7 ft. 10 in.

449. Massive Dragon.

Of keyaki wood; Marubori carving (solid piece carving); the fierce monster coiling amid the clouds; well balanced and carefully chiseled; for years this excellent work of great magnitude was the centre of admiration in the hall of worship at the Yeiheiji temple in Kaga, where it was known as the master work of Hidari Jingoro; at the time of the fire, when the temple was reduced to ashes, this dragon was miracu-

lously saved and moved over to the castle of Lord Kaga; he, the lord, not knowing where to keep it, placed it upon the entrance gate of the castle; but evidently it was not the right abode for the monster, so the tradition goes, and once in a while at the dead of night he went down to the villages and towns below destroying houses and temples; the news reached to the pious lord, who summoned all the Buddhist priests in his domain and spent days in prayer and sacrifice; this faithful act seemed greatly to please the monster, for never again did he make an appearance and peace once more reigned over all.

On close examination it was learned that the sculptor, instead of being Hidari Jingoro, was Hidano Takumi, an artist of the rank of "Takumi," belonging to the famous Hida school; the name is cut in the body of the dragon; is one of few massive carvings in existence in Japan; date, about 1700. See illustration.

Length, $16\frac{1}{6}$ ft.; height, 3 ft. 5 in.

450. Magnificent Danjiri.

More properly "Jiguruma" (ornamented wheel shrine). Built entirely of natural color of keyaki wood (planeca japonica).

No. 450.

A perfect model of most improved type of temple architecture. Ornamented most gorgeously with minutely sculptured representations of fantastic animals and historical designs. Hardly an inch is left where there is not some form of carved decoration.

The Hall of Worship is guarded by two grand pillars (maibashira) of historical subjects. On the right, facing the danjiri, the Dowager Empress Jingo is standing on the cliff under the pine tree, and on the left her faithful chamberlain, holding in his arms the child emperor Onin. The base and frieze are of massive carvings of various designs, among the most prominent of which is that of mythical lions leaping along the cliff and among peonies.

The bow-like roof, 32 x 30 inches, has somewhat hollow dips, and the edges are decorated with metal fastenings. It is surmounted by a solid piece of sculptured dragon, 63 inches in length and 19 inches in height; half of the body extending on to the back roof. Just below the head of the main dragon, following the curve of the roof, is set a pair of young dragons in one solid carving and 42 inches in width. The back hall, the holy of holies, is by no means less imposing. The roof, 32 x 22 inches, is

supported by pillars of various types of carving, which are interesting in design, delicate and perfect in execution. There are quite a number of glass balls and coral ornaments distributed among carvings and add much charm and attractiveness. The danjiri proper is constructed with more than seventy different parts and could be taken to pieces. Each part is numbered so as to facilitate its reconstruction. Beside, a pamphlet will be given to purchaser — pamphlet of original brush drawings of each part numbered, and also with Japanese architectural name.

The stand is of lacquer with enrichments of varied designs on four sides, such as lion heads, rabbits leaping over the waves, warriors, etc. They are either plain, gilt or color treatment. The railing is of mother-of-pearl inlaid.

Mr. Sugano, of Osaka, one of Japan's wealthiest men, had conceived the idea of building a magnificent danjiri, regardless of time and expense. The order naturally was given Mr. Genzo Komatsu, the rising architect and sculptor, because of his successful construction of the Osaka branch of the Hongwanji temple. The work began in 1790 and it went on smoothly until the spring of 1800, when Genzo died, leaving it

half finished. It was indeed a great loss, but his eldest son, Gensuke, creditably took up the work, following the plan of his father, and in 1805 this marvellous piece of work was brought to a completion. In the summer of the same year it was for the first time exhibited to the public during the annual festival of the Tenjin, to which it was formally dedicated. For many years it was customary for the Sugano family to give a public exhibition on the same occasion. From far and near people came crowding purposely to see the famous Sugano danjiri. Various medals were awarded at the National Exhibitions held in Nara and Kyoto, and at lesser exhibitions.

Whole height, 9 feet; the stand, $3 \times 3\frac{5}{6} \times 5\frac{2}{3}$ feet.

451. Remnant of Temple.

Called "Kibana"; taken from a gate of temple Todaiji, Nara; hida keyaki wood; date, about 1700.

Height, 24 inches; width, 30 inches.

452. Remnant of Temple.

Mate to above.

453. Remnant of Temple.

Kiso hinoki wood; beautiful carving of lotus flowers on both sides; brought from Koyasan temple; carved by Hidari Soshin, a son of Jingoro; date, about 1650.

Height, 24 inches; width, 52 inches.

454. Remnant of Temple.

Mate to above.

455. Beam of Temple.

Keyaki wood; splendid carving of howo birds and paulownia imperialis; originally at temple Tennoji, Osaka; date, about 1680.

Height, 13 inches; width, 104 inches.

456. Large Old Temple Door.

Marvellous execution of sacred lotus flowers; tastefully carved and oddly perforated; the grandest and most magnificent carving of the collection; formerly in the temple Hongwanji; attributed to Shuzan; the frame lately replaced; date, about 1770. Height, 79 in.; width, 42 in.

457. Large Old Temple Door.

Mate to above.

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